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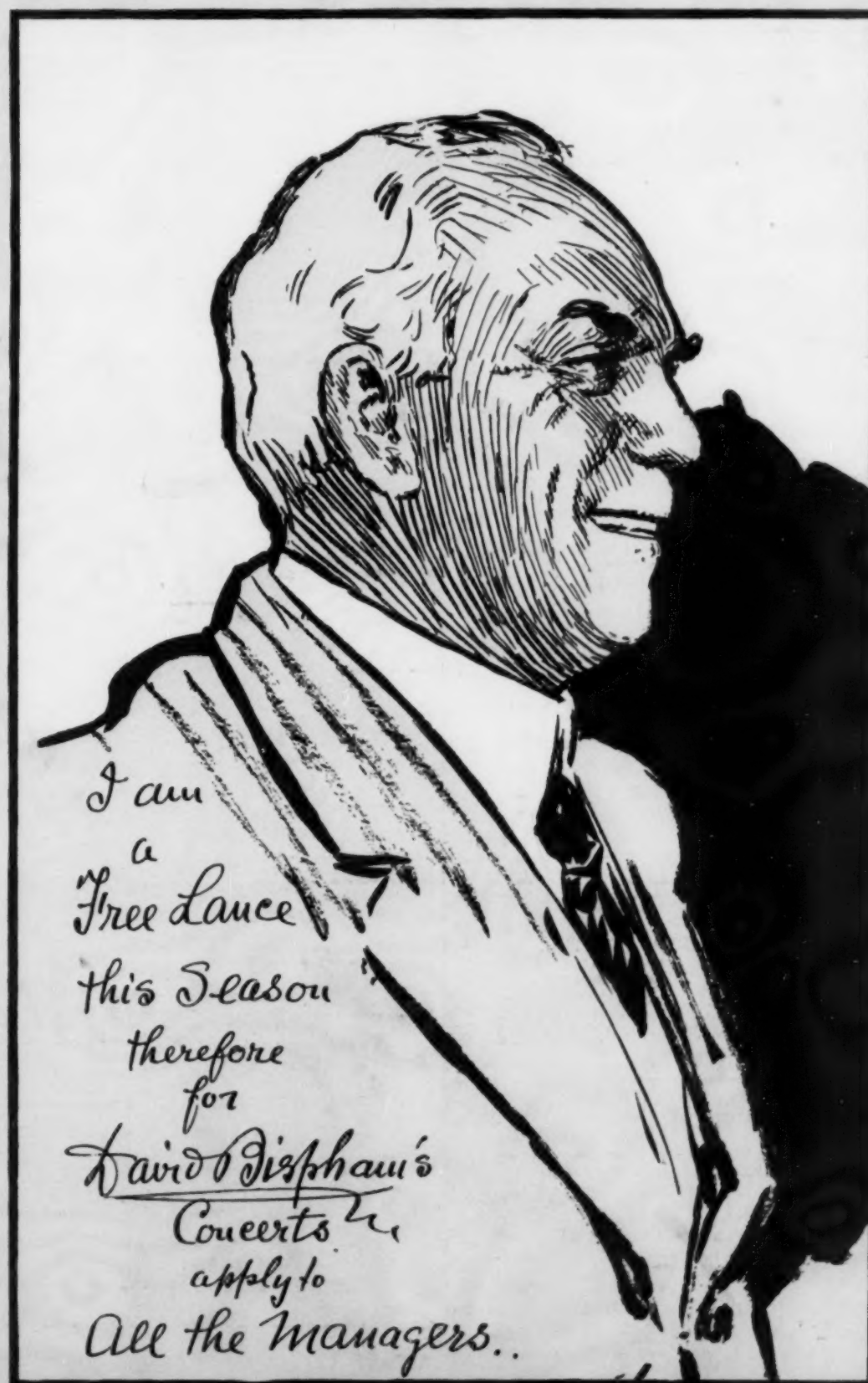
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VOL. LXIX.—NO. 8

NEW YORK, WEDNESDAY, AUGUST 26, 1914

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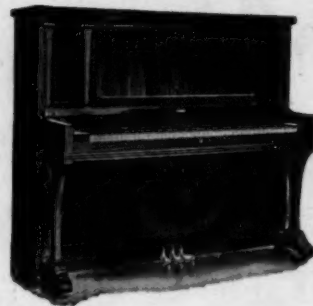
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VOL. LXIX.—NO. 8.

NEW YORK, WEDNESDAY, AUGUST 26, 1914.

WHOLE NO. 1796.

VIENNA MUSICAL SITUATION PRIOR TO THE GREAT WAR.

**Delayed Letter to the Musical Courier Tells of Night Funeral of Murdered Archduke and His Wife—City Was in Mourning—Musical Season Reviewed—
Franz Schmidt's New Opera "Notre Dame" Wins Success—
Artists Who Have Sung and Played—Personal Mention.**

[The following letter was written by the MUSICAL COURIER Vienna correspondent about five days previous to Germany's declaration of war against Russia.—Editor MUSICAL COURIER.]

Vienna, July 26, 1914.

Normandy! Dear, sunny Normandy!

Who would not love the wide, rolling cornfields ablaze in crimson, blue and gold, and the good red roads running through tall avenues of poplar and elm topped by distant steeples or the gray turrets of some mediaeval chateau? I am writing at an open window to the sound of the little waves gurgling on the beach. But why should they remind me of the Vienna I have just left?

For Vienna was very dreary when I left. The long black streamers sagging down the house fronts writhed in the stifling sunshine, and I shall not soon forget that phantom funeral in the night—the long lines of somber horse stealing up on muffled hoofs through silent lanes of spectators, bearing the remains of the murdered Archduke and his wife to the station. Eerie.

Who does not feel the pathos of ballroom airs played on a hand organ in summer? Partners flown, friends gone. I was sitting in my room one morning when a lament came from the heatridden courtyard. Very wheezy it was. I recognized the waltz, "Alone at Last," and its appropriateness. It was too much, however, too obvious when "The Girl in the Sleeping Car" followed, so I packed my things and left suddenly—an exodus something in the nature of a landslide. I found it in my belongings later, unpacking.

IN REVIEW.

It has occurred to me that a good way of anticipating next season would be to review the last.

Vienna is conservative. I have often indicated as much, and the widespread regret at the passing of the old Bösendorfer Saal, and in another sense the scanty respect accorded to modern composers, will serve for the present as brief illustrations. Conservative, and yet Athenian enough to appreciate things new, particularly when they take the form of the Konzerthaus, the magnificent new home of music opened last October. The Imperial and Royal Academy buildings and theatre are situated in the right wing, and this thriving institution has taken full advantage of the new facilities thus afforded it.

The new Konzerthaus, in fine, has more than fulfilled the brilliant things prophesied of it at the outset of the season, and is in truth a worthy monument to the enterprise of a people whose love of music is historic. Its splendid halls have furnished a noble setting to many a memorable performance this season. We have seen Siegfried

Ochs at the time of the Bach "boom" directing and controlling sonorous massed choirs and orchestras to storms of applause, we have had Bruno Walter in the "Creation," to say nothing of Ferdinand Löwe's magnificent work on the occasion of the four great inaugural concerts in Oc-

balls at which royalty was present were interspersed during the season between the more "legitimate" evenings, and were well attended and entirely successful all round.

THE ROYAL OPERA.

Praise implies the necessity for censure. Let us try a little of the former for a change, for Director Gregor's policy, the utilitarianism and unwelcome disciplinarianism of which evoked so much adverse criticism from press and public alike, has vindicated itself in well attended houses and a very satisfactory season, financially and otherwise.

In addition to the usual repertoire we have had a Verdi cycle—in connection with the centenary festivals last November—the exploitation of "Parsifal" and just so much Puccini as is good for us. "The Girl of the Golden West" was launched for the first time here in November last in the presence of the composer, and, thanks to careful nursing, ran to the end of the season.

A new opera, Franz Schmidt's "Notre Dame," based on Victor Hugo's novel of that title, was brought out in April and met with signal success. I am dealing more fully with it below.

Those prime favorites, Selma Kurz and Mme. Bahr-Mildenburg, Mlle. Lima, Alfred Piccaver, William Miller and James Goddard, did splendidly throughout the season and have added to their reputations. The last four named are all Americans. James Goddard has left us and his genial presence will be much missed.

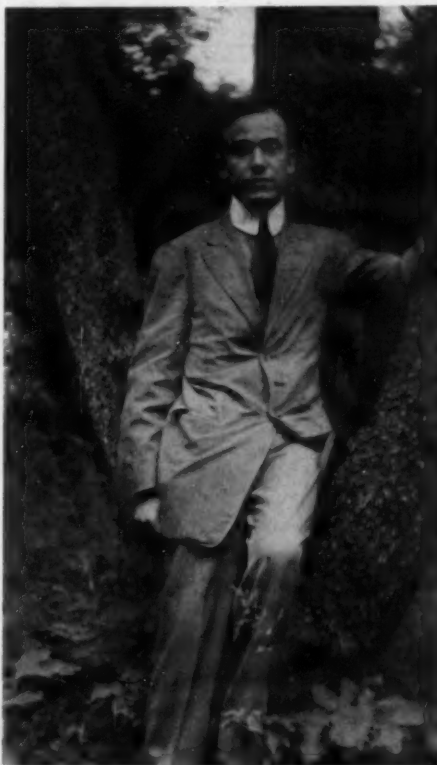
Director Gregor informs me that the following new operas will be produced at the beginning of next season: Weingartner's "Cain and Abel," Pfitzner's "Arme Heinrich," and a new opera by Schilling, which will be staged simultaneously with the date of its production at Stuttgart on November 7.

"NOTRE DAME."

Franz Schmidt's new opera, "Notre Dame," was performed at the Royal Opera on April 1 and made perhaps the hit of the season.

Franz Schmidt is a Vienna "child" and a great favorite. He is a cellist in the Opera orchestra—the renowned Philharmonic—and has been for some twelve years or more a deservedly popular figure there, as he is in Vienna musical circles at large.

Since his great triumph Schmidt has been almost unanimously hailed as Austria's foremost musician, and judging by what I have heard of his work he certainly does seem excellently equipped for future justification of his claims



ROBERT DOLEJSI.

The second American to win the Austrian state diploma for violin. This picture was taken in Bohemia.

tober last. Franz Schalk, Richard Strauss and Felix Weingartner also have been the objects of rousing demonstrations on different occasions throughout the winter.

The Konzerthaus also has shown itself to be admirably adapted for the housing of great social and charity gatherings, meetings and entertainments. Several big charity



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SPEEDWAY. HIGH STREAM FOUNTAIN. SCHWARZENBERG PALACE, VIENNA.

to this proud title. His beautiful E flat major symphony recently convinced us that Schmidt is unquestionably "thoroughbred." His imagery is delicate, his sense of harmony sure and keen, his orchestration sound and yet imaginative—in short, everything is there. His work is pleasantly natural. Nothing is forced.

"Notre Dame!" The reader may remember Goethe's strictures on Victor Hugo's strident romance, communicated to Eckermann in 1831—"I have just read this book, and needed no small amount of patience to be able to finish it. It is void of all truth, of all nature, the characters are grimacing wooden dolls instead of convincing flesh and blood, they move as the author wills them to move. The most repulsive thing I ever read."

The aged Bard of Weimar could scarcely have been expected to take any other attitude. His great sunlit eyes

has nevertheless contrived to furnish a very creditable text.

As I have indicated, his orchestration is sound and thoughtful throughout, reaching its height perhaps in the sweet gypsy intermezzo (the woodwind is very effective here), the somber passacaglielike overture to Act II, and the artfully varied graduations of the instrumental conversation. The lyrical passages are very sweet, very compelling, but there is perhaps a lack of penetration, of synthesis in the final accent to the dramatically powerful close.

A romantic opera is of course since time immemorial little more than an excuse for a great love duet. Schmidt's "Notre Dame" is no exception, and I shall not soon forget the tremendous roar of applause that broke out immediately after the great love scene between Phoebus and Esmeralda in the second act. Thunderous and insistent, it lasted for ten minutes, and the composer, who seemed dazed and overcome by the staggering warmth of his reception, had to come forward and bow his acknowledgments again and again.

In general texture the opera will compare most readily with the works of Smetana, to whose influence much of Schmidt's success is undoubtedly due. It is, however, contended, and apparently with reason, that his harmony and orchestral technic are richer than those of Bohemia's arch musician.



GEORGE BEACH AND MME. MYLER, SEVCIK'S FIRST ASSISTANT, IN THE WIENER WALD.

were always turned toward the face of nature, the true to life, the eternally human. We are dealing now, however, with music, not with literature.

"Notre Dame" represents, perhaps, to label it briefly, the dawn of the romantic-realistic school, of which Victor Hugo was "the father and Zola the 'enfant terrible.'" What material for a Meyerbeer, a Halévy, a Verdi! The picturesque grandeur and squalor, gilded luxury and noisome poverty, the old Montfaucon high road and the gibbets creaking in the wind, and all the gruesome romanticism of the period.

True, many composers have attempted the theme, with more or less success—chiefly less. The list is at my elbow, but let us return to Franz Schmidt.

He began the work twelve years ago, and has kept his head coolly and steadily throughout this time, during all the swing of the pendulum, the disquieting vagaries of musical taste and tendency. Curiously enough, his score reveals no weariness. Naivete, if anything, and lyrical freshness and spontaneity. The libretto might be improved upon, but unfortunately first class operatic librettists are not philanthropists and must be generously paid, and so the lowly cellist had to turn to his friend, Leopold Wilk, who

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Franz Schalk, who conducted with heart and soul for his humbler colleague, was the object of a rousing demonstration at the close. Well he deserved it, as did the members of the magnificent orchestra, every man of whom played as if it had been his own work. A memorable evening it was, on which every man gave of his best to assure the success of a work which will henceforth occupy a permanent place in the repertoire of the Royal Opera.

"KOMMEN SIE WIEDER!"

And now let us take a few pianists.

The list is a formidable one, and my memory is no more infallible than that of—but I shall jot down what I remember. We have had Bachaus, with his neat literary style; Rosenthal, in a Saint-Saëns concerto; d'Albert from time to time during the season; Dohnanyi, Emil Sauer, Ganz, Lhévinne, Scharwenka, Gabrielle Leschetizky, Carl Friedberg, Edouard Risler, Lamond, Ignaz Friedmann, Artur Rubinstein, Arthur Schnabel, Max Pauer, Georg von Láléwicz, Norah Drewett, our favorite Alfred Grünfeld, a player of the salon type, who is a law unto himself in Vienna; Augusta Cottlow, the distinguished and popular American pianist; and our own Mme. Melville-Lisniewska, who scored such a triumph at the Musikvereinsaal and elsewhere with her Chopin interpretations this season, and Mme. Paola St. Angelo, an Anglo-Italian artist and a relative of Garibaldi.

VIOLINISTS.

Another legion, to whom we extend the same invitation. Ysaeye, representing the Old Guard; Burmester, whose reception in the same hall (the Konzerthaus) was identical, both artists responding to recall after recall until the lights were turned out; Hubermann, Daisy Kennedy, Frank Gittelsohn (a young American of rare promise this); his compatriot, Roderick White; Arrigo Serato, possibly the finest violinist in Italy today; Siegmund Feuermann, the wonder child; Manen, Zimbalist, Enesco, Flesch, Willy Hess, Alfred Wittenberg, Ondriczek, his pupil Bohuslav Orel, Laszlo Ipolyi, May Harrison, Isolde Menges, Adolf Busch, the fiery young Rhinelander, and the scholarly Arnold Rosé.

Among the cellists Pablo Casals came twice. He has a worthy understudy in the young Italian, Enrico Mainardi. Paul Grümer increased his reputation, too.

SINGERS.

Many old favorites, and some new ones. Slezak gave two recitals in which the encores outnumbered the items on the program and enthusiasm broke all bounds; grand old Matteo Battistini created a similar scene in February; Johannes Messchaert sang some ten times during the season; Mme. Tetrazzini swept the Konzerthaus off its feet with her wonderful gyrations in the third octave; Mme. Cahier was heard at the Volksopera and in a recital at the Konzerthaus; Edyth Walker appeared at the Royal Opera in the "Ring"; Julia Culp came again to prove what a favorite she is; Otilie Metzger, Lula Myss-Gmeiner, Fritz Feinhals, George Hamlin, Yvette Guilbert, Walter Kirchhof, all were very warmly received. Messchaert, Culp, Slezak, Battistini, Kauffmann, Cahier, Walker, all command a good following here and are sure of a great reception every time they appear.



MARGUERITE MELVILLE-LISNIEWSKA AND FAMILY ENJOYING AFTERNOON TEA AT THEIR VILLA IN POTZ LEINSDFORD, NEAR VIENNA.

I have not thought it necessary to mention Selma Kurz and Mme. Bahr-Mildenberg, of the Royal Opera. They belong "to us."

CHAMBER MUSIC.

The principal chamber music evenings this season have been furnished by the Rosé Quartet, the Brussels Quartet, the Sevcik Quartet, the Bohemian Quartet, of Prague, and the new Konzerthaus Quartet, under the leadership of

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PAOLA ST. ANGELO IN AUSTRIAN PEASANT COSTUME.

leader has set himself the highest ideals. They have been chosen to represent the chamber music department at this year's Mozart Festival in Salzburg in August, and are the special protégés of Lilli Lehmann.

ORATORIO AND SYMPHONY.

In addition to the periodical recitals by the Royal Philharmonic Orchestra under the leadership of Weingartner and Franz Schalk, orchestral orgies that fill the great hall of the Musikvereinsaal each successive time, I have written about Arnold Schönberg's "Gurre-Lieder" and its ecstatic reception (what a pity that the cost of production should render its more frequent performance prohibitive!) and the great Bach revival under the magnetic baton of Siegfried Ochs. The Schubert Festival and Mahler's mammoth symphonies have also formed outstanding features of the season. Young Erich Korngold's "Sinfonietta" was also very warmly received, as I wrote in January. His literature for the piano does not attain the same standard as his orchestral work. Novak is also preparing a suite which will be heard next season, I understand.

PERSONAL MENTION.

At the recent Meisterschule final examination for piano the prize and state diploma for 1914 were won by Harry Neuhaus, of whom I have written before. Prof. Leopold Godowsky speaks very highly of this talented young pianist. He is a Pole and a cousin of Szymanowski.

The snapshot reproduced in this letter shows Mme. Melville-Liszewska with her husband and family in their picturesque villa in Pötzleinsdorf, a suburb of Vienna. The villa and grounds are on a hill commanding a superb panorama of the city, and I agree with Madame that it is a mistake to go away when you have fresh air and the country in your own home.

Paola St. Angelo will return to Vienna at the end of August to resume her private and tuition work. Inez Schneider, of Cologne, and Marie Hertenstein are among the list of former pupils of hers; both were sent her by Professor Leschetizky, and both are doing well. Mme.

St. Angelo has been having a very successful time in England, at Harrogate and other fashionable watering places. At the former place she was recalled six times after her rendering of the exacting E flat concerto of Liszt, and came in for a sheaf of very complimentary press tributes.

That grand old master of the violin, Professor Sevcik, has once more left Vienna with his thriving colony of violin students for Pisék, his picturesque retreat in Bohemia. Pisék is an ancient town, dating from the twelfth century, on the banks of the old world Ottawa. Every summer the joyous crowd, "Bohemians" in every sense of the word, repairs there for study and recreation. I am pre-

A FAMILIAR COURTYARD IN FAST DISAPPEARING OLD VIENNA.



POLICE DEPARTMENT, SCHOTTENRING, VIENNA.

paring an article on Sevcik and his colony at Pisék, which will appear shortly.

Robert Dolejsi, whose photograph is shown in this letter, is, or rather was, a Sevcik star pupil and is the second American to have gained the Meisterschule prize and Austrian State Diploma for the violin. Dolejsi is returning to America in September to give a series of recitals, beginning with Chicago, his native town.

FRANK ANGOLD.

Mary S. Warfel in the West.

Mary S. Warfel, the talented young harpist, spent a delightful vacation on the Pacific coast. Her trip was marked with many unique experiences and she played at a number of recitals.

After an appearance at Riverside, Cal., the audience was so well pleased with her work that she was offered a series of engagements as harp soloist and piano accompanist for the season of 1914-1915. She also gave recitals at Coronado Beach, and at a private musicale in Los Angeles she scored a marked success. Other appearances included

San Francisco, Salt Lake City, Manitou and Denver. She reports a splendid time in which work and play were combined so evenly that it was hard to know where play stopped and work began.

Destinn and Gilly in London.

Emmy Destinn, the Metropolitan Opera soprano, is one of the few fortunate artists who are not liable to be molested in any way by the present war. Instead of going to her chateau in Bohemia where she had intended to pass the summer, she remained in her London home in Regents Park. Mme. Destinn closed the Covent Garden season in a performance of "Aida" on July 28, and was to have left London the following day. But with her keen foresight she was quick to perceive the imminent danger approaching and decided to remain in London until matters calmed down. Her servants were therefore ordered the following day to unpack the numerous trunks ready to be shipped to Bohemia. It is gratifying to know that the noted soprano can be relied upon to appear at the Metropolitan when the season opens.

Another prominent artist now remaining in London is Dinh Gilly, the French-Algerian baritone, who appeared at Covent Garden in the last performance of "Aida" as Amonasro. Mr. Gilly is an Arab by birth, but was raised in Paris, and his sentiments are entirely with France. He



EMMY DESTINN'S HOME IN REGENT'S PARK, LONDON.

is liable to be pressed into service any minute. In a letter to his private secretary, who is at present in New York, he says: "I don't believe in war and I hope this will be the last war this world will ever see. The Teutonic spirit of militarism is bound to be crushed and a strongly united democratic Europe will surely be the outcome of this war."

A hundred and fifty-four unpublished works by Rossini have been discovered. They are contained in sixteen albums, and consist mainly of songs and pieces for the piano. —London Musical News.



WALTER PETZET.

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CHICAGO MUSICIANS RETURN FROM THE WAR ZONE.

Two Prominent Artists Are Back in Uncle Sam's Domain—Vacation News and General Chat of the Week in the Middle West Metropolis.

Chicago, Ill., August 22, 1914.

The following letter written on board the steamship Canopic reached this office the early part of the week:

DEAR MR. DEVRIES—Owing to the war my European trip was cut short. I left Milan for Naples on an hour's notice and caught this boat two hours before it sailed. It is filled with refugees without baggage and money because the moment war was declared American checks were not accepted. The voyage has been a thrilling and perilous one, owing to German warships on the African coast. Followed from Gibraltar to the Azores by special escort of ten English torpedo boats. Our destination was uncertain until four days ago when our course was made clear. All lights out at night for ten days and we had to retire in the dark, making our way slowly to safety. The boat was manned by special captain. We have had no war news for two days.

I shall spend the remainder of my vacation in Maine, etc.
(Signed) HANNA BUTLER.

Mrs. Butler's many friends are overjoyed at her return and hope that hereafter she will spend her summer vacations at home.

HOWARD WELLS "HOME AGAIN."

Another welcome visitor to this office during the past week was Howard Wells, who, after an absence of seven years spent in Europe, returned sooner than he anticipated to his native land. Mr. Wells told a thrilling story which has been published in the MUSICAL COURIER, therefore the present writer will not attempt to amplify, but will content himself by adding that Mr. Wells looked the picture of health and that he is back here for good, ready

to sign many contracts and to enroll many piano students for himself and Mrs. Wells' class. It may be added that Mr. Wells' large European class will follow its distinguished mentor as early as possible.

Mr. and Mrs. Wells' new studios will probably be located in the Fine Arts Building. It may also be stated that Oliver Ditson will bring out next month another theoretical piano book from the pen of this versatile and prolific artist, Howard Wells. Mr. Wells' plans for the coming season will be published in the MUSICAL COURIER some time in the near future and another announcement relative to the book above referred to will be made as soon as it comes from the press.

HAZEL EDEN MUDGE ENJOYING BELATED SUMMER VACATION.

Hazel Eden Mudge, the well known soprano, left this week for a well earned vacation which was belated on account of filling many dates all through the hot spell. Mrs. Mudge and her husband have gone to Estey Park, Colorado, where they will remain for the next three weeks. Upon her return Mrs. Mudge will start filling dates already booked for her through Harry Culbertson, her exclusive manager.

SEBALD'S ORCHESTRA AT BISMARCK GARDEN.

The Bismarck Garden will hereafter harbor the Sébald Symphony Orchestra, directed by Alexander Sébald. Two weeks ago the Steindel Symphony Orchestra completed its engagement at the Park.

GERTRUDE V. O'HANLON BACK IN CHICAGO.

Gertrude V. O'Hanlon, the popular and energetic manager, has returned to Chicago from her booking tour through the West.

MORTIMER WILSON LEAVES ATLANTA.

Mortimer Wilson, for the last two years conductor of the Atlanta Symphony Orchestra, is in Chicago visiting friends. Mr. Wilson is well known in Chicago. He studied violin with Max Bendix and the late S. E. Jacobson, and harmony and composition under the late Fred-eric Grant Gleason.

EDOARDO SACERDOTE "SAFE."

The various daily papers in Chicago have announced that Edoardo Sacerdote, the well known conductor and coach, now teaching at the Chicago Musical College, was marooned in the war zone. The many friends of Signor Sacerdote will be glad to know that such a statement is absolutely erroneous and that the distinguished teacher is safe in Chicago, where he remained during the summer instructing a very large class at the college.

VIOLA E. FOOTE IN CHICAGO.

Viola E. Foote, a graduate of the College of Music of Cincinnati and a soprano of no small attainment, has

come to reinforce the ranks of professional singers in Chicago.

Miss Foote, who was among the visitors at this office this week, came well introduced, not only on account of a letter received from her friend and protector, Mrs. Adolph Klein, of Cincinnati, but especially through her own merit, as news of Miss Foote's success with the Cincinnati Orchestra at the "Zoo" had, through different channels, reached this department.

MARION GREEN BACK FROM THE EAST.

Marion Green has just returned from a three weeks' tour through the East, where he met many of his old friends and became acquainted with another legion. The popular basso-cantante already has been engaged as soloist on the Beethoven program to be given on December 8, by the Minneapolis Orchestra, at its regular series of home concerts under the leadership of Emil Oberhoffer.

FLOYD LE PAGE, OF SPOKANE, MAROONED HERE.

Floyd Le Page, the attractive and talented soprano, who was on her way from Spokane, Wash., to Milan, Italy, where she was to have resumed her studies under Cotogni, informed a representative of the MUSICAL COURIER that she would remain in Chicago or in New York City until the end of September before undertaking a perilous journey. Miss Le Page said: "I prefer to be marooned in Chicago than on the high seas or even on terra firma on the other side of the pond."

LARKIN-WEBER RECITAL BRINGS LARGE AUDIENCE.

This office has received information to the effect that Henriette Weber and Irene Larkin gave their first program last Monday afternoon ("Pelles et Melisande") at Chautauqua, N. Y., in the Hall of Philosophy, which accommodates one thousand people, and there was such a tremendous demand for seats that the management announced that the remainder of their programs would be given in the Amphitheatre, which holds four thousand people.

At the first program the audience was most enthusiastic and the Weber-Larkin programs are already one of the main attractions of the 1914 Chautauqua.

A CORRECTION.

This department erred when it stated that Arnold J. Gantvoort was the manager of the Cincinnati Conservatory of Music, as every one in the musical field knows that Mr. Gantvoort has been for many years manager of the College of Music of Cincinnati. The error was due to this writer's lapsus lingue and the correction is made most cheerfully.

Revival of Spanish Music.

Reference was made in this column to the enthusiasm of Emma Eames, Emilio de Gogorza, Schelling, Paderewski, and others over the works of the Spaniard, Granados, whose opera has been accepted for performance at the Grand Opera. It will be the second Spanish operatic novelty there, as the Opera Comique not long ago successfully produced one by Manuel de Falla under the title of "La Vie Breve." The Philharmonic Orchestra of Madrid has also been in Paris, while a choir from Barcelona has given three concerts in London. Reviewing the situation, a writer in the London Musical Record devotes an article to what he calls "The Spanish Revival." Frenchmen like Bizet, Chabrier, Lalo, Ravel and Debussy have turned to Spanish national music for inspiration, and now Spain seems to awaken from a long sleep. Besides Granados and De Falla, several other composers—Albeniz, Chapi, Turina and Pedrell—have written pieces that are being talked about. Altogether the outlook for something new and worth while seems promising.—Toronto (Canada) Globe.



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C. L. WAGNER BACK FROM EUROPE.

An Interview with the Well Known Concert Manager Who Has Just Returned from the War Zone—Some Interesting Facts and Humorous Incidents Related—John McCormack Expected in America Very Soon to Begin Concert Tour—Rudolph Ganz Expected Here in September—Caruso and McCormack's Children Become Warm Friends.

[Manager Charles L. Wagner arrived at Quebec on Monday, August 17, on the Allan Line steamer "Tunisian" after a most exciting ten-day trip.—Editorial in the MUSICAL COURIER of August 19, 1914.]

When the above message was received in New York last week there were many anxious friends of the well known manager who found occasion for particular joy.

Back again in his New York office Mr. Wagner warmly congratulated himself because he is an American citizen and home in the U. S. A.

"I sailed from Liverpool on the steamship Tunisian, August 6," said the manager to a representative of the MUSICAL COURIER. "The boat was scheduled to leave August 5, and when we arrived at the Euston Station for the boat train, we were informed that the sailing had been canceled, but I went on to Liverpool, and the next day we managed to get out; landed in Quebec, Sunday night, August 16.

"We lost two days on the way, so we were on the

this particularly to show you that it was not necessary to sing a single French song in this French land, and that his wonderful English diction created the same enthusiasm as it does in New York or San Francisco. When he gave the famous McCormack song, 'Good-night, Beloved, Good-night,' they came near tearing the roof off the Kursaal. At the age of thirty I think McCormack is entitled to be known as the world's greatest singer. At least his manager thinks so."

"Where is Rudolph Ganz?"

"I have not heard anything further from Rudolph Ganz, but I fully expect him to be here in time to open at the Worcester Festival, September 25. I had letters and a telegram from him while in London."



CARUSO PLAYING CARDS WITH THE CHILDREN OF JOHN MCCORMACK.

water for ten days. The second night out we sailed all night without any lights, for fear the Germans would get us, but from the loaded condition of the boat, I was much more afraid of 'germs' than of Germans. The fifth day out the engines were silent and for eighteen hours we drifted in a dense fog, afraid to move. The wireless could not locate anybody, and the next day we were grateful to our cautious captain, for we passed six huge icebergs off the Grand Banks of Newfoundland. The usual sailing list of the boat was about fifty first class passengers, and the others in proportion; we had 140 first class, 330 second class, and over 700 third class passengers.

"The late General Sherman made the statement that 'war is hell,' but that statement is obsolete. Standing on the docks at Liverpool waiting, I could only think that war is even worse than hell, for hell is not surrounded by water."

"But how about John McCormack?"

"I left Mr. McCormack in fine condition, and he will take the first sailing possible. The Cunard people have promised to get him out within the next month, and the probabilities are that we will open our tour a little earlier than we had planned originally. He is in excellent shape and has had Edwin Schneider with him all summer, working up wonderful new programs."

"Did McCormack achieve his usual successes in Europe?"

"I was more than pleased with his marvelous success at Ostend on Sunday night, August 2. In this French community he sang two arias, with the orchestra—the 'La Bohème' aria and 'Elisio d'amor—Una furtiva lagrima.' To the first number he gave four encores in English, and to the second number five encores in English. I mention

"And the Mozart Festival was called off?"

"Yes," continued Mr. Wagner, "the Mozart Festival was called off by Mme. Lehmann, hence I missed the one object of my trip to Europe."

"Did you have trouble getting passage across?"

"Considerable. I think that all Americans ought to resent the action of both the Hamburg-American Line and the North German Lloyd. Hundreds of people holding tickets on these lines were there, but the offices were closed, not even a single clerk being left to give out information. This was the least they could have done at such a trying time. Thomas Cook & Sons did the same thing. The American Express Company was very kind and generous, and the British railroads were exceptionally generous in posting notices at every hotel, offering to cash checks and letters of credit to help the Americans along."

"But how did you manage to get out with a German name?"

"Can you imagine anything more discouraging than a man with my name trying to get on an English boat? It's a good thing I did not use the name I was christened with—Carl Ludwig. I would probably have been shot if I had had that name tacked on to me. I had so many turn downs by the English clerks that it became humorous. You know if the average English clerk had any sense of humor, he would die laughing at himself."

The accompanying snapshot was taken on the deck of the Kaiser Wilhelm II in May and shows Enrico Caruso playing cards with Cyril and Gwen McCormack, the two children of John McCormack. On arriving in London, Mr. Caruso gave an interview to the Times, in which he spoke of the great pleasure he had with these two children, and of his full appreciation of young Cyril's telling

him in all honesty: "I know you are the greatest Italian tenor, but my papa is the greatest Irish tenor." This beautiful, simple side of the great Caruso has always been a source of much joy to his many friends, and he has no greater admirer than John McCormack.

Margaret Keyes' Engagements.

Margaret Keyes has been engaged for song recitals before the Matinee Musical Club, of Springfield, Ill., and the Tuesday Musical Club, of Akron, Ohio. Both recitals will take place during the month of October. She has also been engaged for one of the concerts to be given by the Rochester Symphony Orchestra and for a concert with the Apollo Club, of Minneapolis.

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YVONNE DE TRÉVILLE AND HER PET BEAR.

Ernest Hesser at Winona Lake.

Ernest Hesser sends greetings from the Winona Lake (Ind.) Chautauqua, where he is engaged for the summer, singing at the Chautauqua and having charge of the public school music department at the Winona College summer school. Mr. Hesser is a baritone well known in the West and Middle West. He holds the position of supervisor of music of the Pasadena (Cal.) public schools and is most successful with his recital work. His programs show that he is featuring the American composer, such names as Cadman, Huhn, MacDowell, Hadley, Ware, Harris, Homer and Carpenter frequently appearing. In the hands of this excellent artist it is a worthy and successful effort.

De Tréville's Bear Is in Brussels.

One of Yvonne de Tréville's causes for anxiety is the little bear which was presented to her during her last Western trip and shipped by the famous soprano to Brussels, there to await her return.

Although according to last accounts "Mr. Teddy" was well and happy, it is doubtful if the sounds of cannonad-

ing will be as soothing as those of Mlle. de Tréville's beautiful voice.

E Pluribus.

Walloon Lake, Mich., August 15, 1914.

To the Musical Courier:

I read with much interest the article in this week's MUSICAL COURIER on America's coming season, and especially the paragraph: "This is the moment for America to rally around the standards of its native musicians and break the spell of long indifference under which some of them have been suffering."

I believe that if three-quarters of the foreigners who come here each season seeking gold, were to remain away, we have in these United States of America plenty of material to draw from to take their places.

Yours sincerely,

WALTER SPRY.

Martial Musicians.

Owing to the war, one West End restaurant has lost the whole of its orchestra, with two exceptions, and they are to leave later.—London Musical News.

London Before the War.

[From a Toronto, Canada, exchange.]

After spending twenty-four days on the ocean on account of the Sicilian breaking her machinery and the Scotian encountering icebergs, Boris Hambourg gives the following sketch of the concert season in London:

London is with every season becoming more and more the chief musical center of Europe and at present ranks second to Berlin. The season is at its height during May, June and July and as the rest of Europe has its season in winter, everybody from everywhere flocks to London. As a general rule there are three concerts given every afternoon and evening during this time. There are four concert halls, the Albert Hall, seating over 10,000; the Queen's Hall, seating over 2,000; the Bechstein and Aeolian halls, each seating about 700—the Albert Hall being used chiefly for large festivals and choral concerts. Artists like Melba and Clara Butt, however, give concerts there annually and draw huge crowds. This summer, as usual, the music lover has a veritable feast of good things. Those who preferred symphonic music, there was the London Symphony, conducted by Nikisch, the Queen's Hall Orchestra, conducted by Sir Henry J. Wood, and the Beecham Orchestra, conducted by Thomas Beecham, the latter giving a concert entirely devoted to the works of Frederick Delius, whom many judges consider the English composer of the day. For those preferring singing there were Melba, Elena Gerhardt, Frieda Hempel, Alma Gluck, Pasquale Amato and others of like caliber. Among the instrumentalists who appeared either with orchestra or in recital were Paderewski, Pachmann, Godowsky, Mark Hambourg, Kreisler, Thibaud and Zimbalist. One extraordinary orchestral concert was that given in aid of the Empress of Ireland fund. Albert Hall was engaged for the occasion and the orchestra was composed of four hundred musicians, drawn from the symphony and opera orchestras of London. There were six conductors on the program: Sir Henry J. Wood, Percy Pitt, Giorgio Polacco, Landon Ronald, Sir Charles Stanford and Thomas Beecham. No account of the London musical season would be complete, however, without mentioning the superb opera houses of Covent Garden and Sir Thomas Beecham's season at Drury Lane. At the former Melba and Caruso combined in a memorable performance of Puccini's "Bohème." Though Covent Garden is fairly conservative and produces chiefly standard operas, yet this season the management found room to include such modern works as Debussy's exquisite "Pelleas et Melisande" and Charpentier's "Louise," besides Mozart's "Don Giovanni" and "Nozze di Figaro" and Boito's rarely heard "Mefistofele." The Beecham season at Drury Lane has undoubtedly been the chief attraction of the season, and the world of art and fashion could be found there nightly. The management presented a remarkable repertoire of Russian opera ballet, and German and English opera. A special feature was made of Strauss and Chaliapine nights. No fewer than ten premieres were introduced, including such important works as Strauss' "The Legend of Saint Joseph," which the composer conducted in person at the three first performances; Rimsky-Korsakoff's delightful opera ballet, "Coq d'Or," his last work, finished only three days before his death; Maurice Ravel's ballet, "Daphné et Chloé"; Stravinsky's ballet, "Le Rossignol," and Joseph Holbrooke's "Dylan," the only English novelty, being its first performance on any stage. Great interest centered, too, in a revival of "Der Rosenkavalier," which many consider the best work Strauss has yet produced.

Mottl Widow Impoverished.

At Vienna the widow of the celebrated conductor, Felix Mottl, who, as Henriette Standhartner (his first wife), was formerly a singer at the royal theatres at Karlsruhe and Coburg, finds herself in a condition not far removed from poverty. In an appeal to the public, where she draws attention to her undeserved straits, she says that since last January she has endeavored to give singing lessons, but has not been successful in gaining a single pupil. Her only means consist of an income of £5 a month. All she desires is that by her public appeal she may be enabled to earn her living as a teacher of singing.—London Musical News.

Sara F. Troutman in Canada.

Sara F. Troutman, of Pittsburgh, Pa., is enjoying a delightful summer at Georgian Bay, Canada, where all nature combines to make glad the visitor to its shores.

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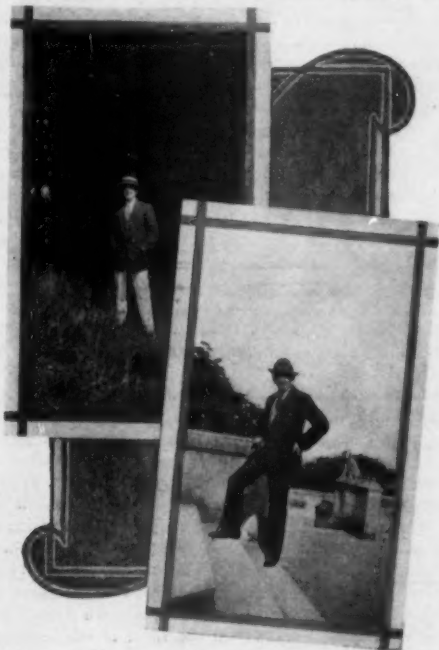
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Burnham's Second Paris Recital.

Thuel Burnham's second Paris recital since his return from America was as great a success as his first, which is saying all that can be said. Enthusiasm was not lacking and Burnham himself was in great mood. He did some of the most beautifully contrasted playing he has accomplished yet. In the Mozart sonata, with which he opened his program, he gave the true classical atmosphere and outline. His repose and restraint in this number were admirable. The simplicity and naivete of the opening theme, and the purling, faultless bravura of the runs and florid figures of the variations were like marvelously beautiful. His piano tone seemed narrowed down almost to that corresponding to the harpsichord of Mozart's time, with almost no pedal, with however no suggestion of dryness and no extremes of coloring except for a ravishing pianissimo at times. The sonata was given a reading that only a true artist with inspired insight and feeling and at the same time absolute mastery of his resources could give.

When Burnham attacked the "Carnaval," it was as if he had another's instrument to play upon. There was all the orchestral resonance and gorgeousness of color of which the modern Steinway grand is capable. It was a broad, big, masterful performance, as perfect in its way as his reading of the Mozart sonata. But what a contrast in style and manner! The restraint and severity of the



THUEL BURNHAM ON HIS RECENT AUTOMOBILE TRIP THROUGH FRANCE.

classical mood was entirely abandoned and the great Schumann number was played with a temperamental exuberance and spirit that were truly inspiring.

Burnham closed his program with a group of Schubert beautifully played, ending with a sensational performance of the "Marche Militaire."

Katherine Noack Fiqué**Delights Large Audience.**

The well known dramatic soprano, Katherine Noack Fiqué, who is rusticated at Mount Desert, Me., sang at a concert there given by the Northeast Harbor Choral Society, on Thursday evening, August 13. Her numbers were "Caro mio ben," old Italian aria, Giordani; "One Fine Day," from "Madame Butterfly," Puccini; "The Trout," Schubert; "Ouvre tes yeux bleus," Massenet; "Niemand hat's gesehen," Loewe, and "The Danza," Chadwick.

Mme. Fiqué's success was so great that she had to respond to double encores.

While practising in her cottage at Anticou, John D. M. Priest, director of the Northeast Harbor Choral Society, heard her voice from the distance, and drawing nearer, became more and more impressed, with the result that he engaged this charming artist as chief soloist for the annual summer concert.

Sokoloff's New York Recital.

Those who heard of Nikolai Sokoloff's recent London successes are anticipating his New York recital which will take place November 20 at Aeolian Hall. The program, which is to be published later, is sure to be fine and interesting, as Sokoloff's arrangement of programs always show the musician as well as the artist, and will give him every opportunity of displaying the very beautiful full, rich tone and splendid style which so impressed the London critics.

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The Virgils' Summer Session.

Mr. and Mrs. A. K. Virgil are among those whose plans have been frustrated by the European war. They intended to sail August 8, and after spending a few days in England to go on to Berlin for the reopening of their school, September 1. Realizing the impossibility of carrying out their plans, they canceled their passages and now are arranging a different program for the season.

Their summer session at the College of New Rochelle, N. Y., which ended August 7, was attended by students—principally teachers—from all parts of the country. Mr. Virgil's remarkable ability as an educator and his power to enthuse his students were again demonstrated. All those who come under his influence and that of Mrs. Virgil, his inspiring coworker, are bound to return to their own fields of labor better prepared to do efficient teaching and more desirous to make of themselves and their pupils all that is possible.

Nothing would go to show that Mr. Virgil has been teaching for over fifty years—his energy, his elastic step, the forcefulness of his instruction, the freshness of his ideas, the vivacity of his manner, all prove that hard work, if approached and performed in the right way, keeps the mental and physical machinery in good order, and does not wear it out before its time.

Mr. and Mrs. Virgil have agreed to make the College of New Rochelle their summer headquarters. This announcement has caused much pleasure, as students can study there under ideal conditions. They can enjoy the advantages of college life, of ideal surroundings, and can study with far less effort and strain than in New York, where Mr. and Mrs. Virgil have so frequently conducted summer sessions.

The college has grown remarkably during the last few years, and its influence is being felt throughout the country. Hitherto the music department of the college has been carried on in one of the regular college buildings, but arrangements are now being made to erect a special building for the School of Music. This will include a recital hall at which, during the concert season, leading artists will be engaged to appear.

Three special recitals were given during the summer session, the proceeds being devoted to the Music School building fund. N. Stuart Smith played the following program:

La Cathedrale engloutie.....	Debussy
Jardins sous la pluie.....	Debussy
Arabesque No. 2.....	Debussy
Etude en Octaves No. 3 (d'après J. S. Bach).....	Phillip
Thema, op. 10, No. 2.....	Moszkowski
Air de Ballet, op. 36, No. 5.....	Moszkowski
En Automne, op. 36, No. 4.....	Moszkowski
Etude de Concert No. 2.....	Chaminade

This young artist, who has had the advantage of instruction in interpretation from Fannie Bloomfield Zeisler, plays with rare finish. He shows excellent control, his phrasing is always intelligent and his pedaling good. Altogether his performance is very artistic and thoughtful.

Quite one of the most interesting features of the session was the brilliant recital by Pasquale Tallarico, who can now be classed as one of the most prominent and promising of the younger pianists of the day.

His exacting program was as follows:

Prelude and fugue, A minor.....	Bach-Liszt
Sonata, op. 57.....	Beethoven
Fantasiestück, op. 111, No. 2.....	Schumann
Traumeswirren.....	Schumann
Nocturne, G major.....	Chopin
Ballade, A flat.....	Chopin
Prelude, G minor.....	Rachmaninoff
In the Night.....	Novak
Fairy Burlesque.....	Tallarico
Staccato Caprice.....	Vogrich
Gnomengarten.....	Liszt
Chant Polonaise No. 5.....	Chopin-Liszt
Rhapsody No. 10.....	Liszt

Young Tallarico seems to possess all the qualities essential to success as a public player, and it seems safe enough to predict for him a brilliant future. He already has a fine technical equipment and his interpretations are always musicianly. Physically, mentally and musically, he is endowed far beyond the average, and persistent hard work

should make for him a prominent place in the musical world.

Francesco Maltese, violinist, assisted by Estelle Davis, professor of oral English at the College of New Rochelle, gave a very interesting program, August 4. Mr. Maltese's numbers included compositions by De Bériot and himself, and Mrs. Davis gave a number of interesting readings from modern poetry in a sympathetic manner.

"All work and no play make Jack a dull boy," Mr. Virgil believes; therefore he encourages the students to take proper recreation, and himself indulges in out of door exercise between lessons. Here is a picture of him taken by one of the students who "snapped" him while he was enjoying a country walk.



A. K. VIRGIL ENJOYING A WALK IN THE COUNTRY.

Mr. Virgil is a great advocate of physical exercise and deep breathing, and attributes his vitality to daily attention to proper exercise.

Oscar Seagle Hard at Work.

Bramber, Sussex Co., Eng., August 8, 1914.

If one happens to be awake during the night, the thunder of huge guns may be heard from the direction of Portsmouth, where the naval reserves are practising in order to support the first fleets; or in the day, if one will climb to the summit of the South Downs, destroyers may be seen rushing up and down the Channel upon secret errands. The young men of the village are gone, horses and automobiles are being requisitioned, and but a few nights ago the clamorous buzz of an aeroplane was heard, although the government has forbidden amateurs to fly.



THE GARDEN OF "THE NEW HOUSE," OSCAR SEAGLE'S SUMMER HOME IN SUSSEX, ENGLAND.

A German spy was captured on the downs, and imprisoned only sixteen miles away, where hundreds of his compatriots are detained.

There is no boisterousness, no emotion; Englishmen are but following England. When the first news of the war came, the American colony here, with Oscar Seagle, the American baritone, was affected in no small degree. The declaration of war came on the August Bank Holiday, and the holiday for banks was extended till yesterday, so money was scarce. Change was pooled so those without could enjoy the comforts; the banks are open now and

there is not the scarcity of money reported. The most disquieting news was the removal of the German boats, and the probable withdrawal of English vessels. That scare has passed. Most of the colony will remain until Mr. Seagle leaves, the latter part of September. These first days of tension have upset the routine of work, but now may be heard scales and songs on every hand. Rudolph Engberg and Gustav Holmquist, of Chicago, sail tomorrow.

High Honors Paid Elman in Antipodes.

Latest direct news from Australia and New Zealand, where Mischa Elman is touring this summer, is to the effect that the celebrated Russian violinist has been received and honored like a king. His steamer was met by a private launch, and the reception committee (which included many of the distinguished men) was headed by the Premier of Australia. As a rule, celebrated visiting artists are, it is said, received by the Lord Mayors of the principal cities.

Elman gave four concerts in one week in Sydney and four in Melbourne, and as hundreds were turned away from each, undoubtedly several thousand persons in those two cities were unable to hear the violinist. The musical public and the society element treated Elman with royal favor. After each concert he was nearly exhausted on account of many encores and recalls.

In each State visited, Elman was received by the Governor, and had he accepted half the invitations for receptions, dinners, etc., it would have been a physical impossibility for him to have filled his concert engagements.

Up to the date of Elman's last letter to his managers in New York, he had not heard of the European war. This epistle came from New Zealand, a country he described as "very beautiful"; moreover, the fortunate young man wrote that "he was in perfect health and having a glorious time."

Francis Rogers Preparing for Big Season.

Francis Rogers, the well known baritone, writes as follows: "I have been spending a very quiet summer in Rhode Island, swimming and playing tennis, the principal object being to refresh myself after the fatigue of last season, which was an arduous one for me, and to store up electric current for this coming season, which promises to be even busier than last."

Then to prove that he has been very "quiet," Mr. Rogers proceeds to enumerate some of his engagements during this summer season. As has already been mentioned in these columns, Mr. Rogers sang recently at the Building of Arts in Bar Harbor, Me. In addition, he has twice appeared in private musicales at Newport. In September he will be heard in public in a recital with Alice Preston, the soprano; and later in the same month will give a joint recital with Mrs. Rogers at Lenox, Mass.

Mr. Rogers will, as usual, be under the management of Loudon Charlton, who promises him a very busy season, including a New York recital and several educational programs at schools and colleges. Besides his concertizing, Mr. Rogers will devote certain mornings of each week to teaching, in which pursuit he finds much to interest him. As this time will necessarily be limited, those who desire to study with Mr. Rogers should write him at an early date so as to insure being accepted, as a certain number only will be granted that privilege.

Florence Hinkle's Changed Plans.

Florence Hinkle is to remain in this country all of next spring. Because of the European war, the Mendelssohn Choir, of Toronto, which had engaged Miss Hinkle for its European tour (which was to have been made during April and May, 1915) has had to abandon the trip.

Rather than be forced to send Enrico Caruso to the front, Italy prudently decided to keep out of it.—New York American.

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Christine Miller Gives Brilliant Recital

Following her appearance in Jacksonville, Ill., last March, Christine Miller, the popular American contralto who is now in Europe, received the following praiseworthy press criticisms:

Christine Miller, contralto, appeared in a recital in Music Hall of the Woman's College last night as a number on the artists' course given by the institution. Miss Miller has a magnificent voice, a profound knowledge of the art of singing, a style peculiarly her own, and these qualifications, together with splendid interpreting powers, made her artistic singing enjoyable in the extreme. The large and critical audience manifested by its numerous recalls and its insistent demands for extras its admiration of the excellent singer.—Jacksonville, Ill., Daily Journal, March 3, 1914.

Miss Miller has a mellow, beautiful contralto voice. Her tones are rich, sweet and unusually delicate. The program was one well suited to show her excellent technique and versatility. In "The Idyll of the South Sea" her voice showed particularly well its mellow resonance and rich delicacy. In the song of farewell from "Jeanne d'Arc," Miss Miller showed strong dramatic talent and the splendid qualities of her voice. Jeanne's farewell, with its regrets, its ambition and its foreshadowing of tragedy, was interpreted with great power and beauty. Miss Miller possesses a charming personality. Her responses to encores were gracious and liberal.—Jacksonville, Ill., Courier, March 3, 1914. (Advertisement.)

Pontius and His Touring Car.

William H. Pontius, vocal teacher and director of the Minneapolis School of Music, is an enthusiastic automobilist. The accompanying snapshot of the clever driver was taken recently in Dubuque, Ia., from which city Mr. Pontius sent the following information regarding his



WILLIAM H. PONTIUS IS AN ENTHUSIASTIC AUTOMOBILIST.

summer outing: "Just to let you know that I am enjoying a motor trip vacation through Minnesota, Iowa, Illinois and Wisconsin. Roads beautiful and weather propitious. Professor and Mrs. A. L. Kleine, of the Dubuque Academy of Music, will drive back with me. Also G. A. Grimm, of this town. We hope for an enjoyable trip."

Enjoying Life.

Annie Louise David and Walter David, are truly enjoying life in the accompanying picture. Frances Sprague, whose home in Berlin has been a Mecca for Americans during the last few weeks, is pictured at



ANNIE LOUISE DAVID, FRANCES SPRAGUE, WALTER DAVID.

the wheel of Commodore Hammond's yacht, Fantasy. Onset, Mass., seems to have been the scene of many a pleasant vacation.

Arrigo Serato's Art.

Arrigo Serato, the distinguished Italian violinist, has, it is said, created a new epoch in the violin realm. For a considerable period in the history of music there have been few violinists of the very first rank; not one of Latin origin; but the advent of the new genius, Serato, has added a new and important chapter, for he is not only a master violinist, but an artist of such commanding power as to prove conclusively that musical standards have been revolutionized since the time of Paganini. Serato is an Italian; Italy claims him so, but for all of that, he is endowed with the intellect and musical gifts that enabled him to absorb the qualities of the profound German school, with-

out losing the warmth and ingratiating individuality of the Latin race. Serato has lived for many years in Germany, and has made a thorough study of the German classics; nevertheless, in his performance, he makes apparent the fact that a new and remarkable violinist has risen up to excite wonder. In Serato's intellect and temperament are said to be wedded the classical spirit with the modern grace and verve. Serato is a true genius, and it is claimed that he has united the well nigh impossible gamut, reaching from the highest virtuosity to the sincerest musicianship that is oblivious of mere technic.

Serato's playing is remarkable and of deep interest not alone to musicians, but also to the average music lover because of its sheer beauty. The spiritual, the poetic, the intellectual qualities that make an artist great, are his to command, yet one is ever mindful of his Italian blood and Latin temperament, which penetrate through every phrase, enhancing the music with true emotion and feeling.

"Hiawatha" Given at Wa-Y-a-Ga-My.

Walter Spry, the well known American pianist and instructor, sent the accompanying post card to the Musical Courier's Chicago office.

Mr. Spry, who, with his family, is enjoying a well deserved rest at Wallow Lake, Mich., wrote on the reverse side of the card: "You spoke of my sending you a postal and thought you might find this one useful. Yours sincerely."

Mr. Spry's addition to the summer staff of this paper is valuable, and more "news" is to be expected from him in the near future.



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"A School Which Sets the Standard in Vocal Art."

On September 8 and during that week, Helene Maigille will be at the Helene Maigille American School of Bel Canto, New York, to receive applicants and prospective pupils and answer all inquiries regarding the courses to be pursued at the school. Opening with a large enrollment of enthusiastic pupils from many States in the Union, the second year of this successful school of singing will begin its activities on Monday, September 14, in its home at Carnegie Hall, New York, where every facility and encouragement to excel will be given the ambitious pupil.

Best of all, this school of singing is not alone for the beginner nor even for the advanced student in this most difficult and exacting of arts, but soloists who have the slightest fault or who wish to profit by the accurate teaching of this "wonderful and progressive authority" on the voice will find, as several well known professionals discovered during the summer session, "a new world will be opened unto them."

This is not to be wondered at when one remembers that Mme. Maigille has been renowned for many years as one of the greatest exponents of bel canto, and the graduates of her method have long been noted as successful singers and teachers. Herself a pupil of the great Rosina Laborde, Helene Maigille continues the traditions and vocal methods of that celebrated teacher, and an opportunity to learn in detail the lovely old Italian method from an authority is indeed welcome.

The basis of the Helene Maigille American School of Bel Canto is the genuine Italian style, modified, however, by her wide experience with modern improvements, wherever these live up to the name. Only apt pupils with good natural voices are accepted and the diploma is not available to any whose only qualification is that they can pay the tuition fees. Mme. Maigille endeavors to make thoroughness and honesty the foundation of her school.

It has been indomitable perseverance which has placed Mme. Maigille among the first teachers of the country, and the influence of her school is bound to make itself felt in the world of music. She is no theorist; she knows whereof she teaches, is a woman of inspirational personality, broad experience, and one who is not only a voice builder and a thorough musician, but a charming woman of keen intellect and broad culture as well.

In this school, under the best of influences, the pupil, brilliant or plodding, will be given not only a thorough understanding of pure vocal production, but will be prepared in all requisites for appearance in recital, concert, oratorio, opera or teaching, according to the individual need of the pupil.

Those who are familiar with the work of Mme. Maigille's pupils remark their pure diction, superb breath control, and ease and abandon in singing; in fact, Mme. Maigille knows how to produce the finished artist.

Some years ago when the MUSICAL COURIER predicted a great future for Mme. Maigille, calling her then the "American Marchesi," the prediction seemed in jeopardy through many circumstances which surrounded the broader activities of which this extraordinary woman is capable. Now, in her own words, Mme. Maigille summarizes the effect upon her career as a teacher, of the MUSICAL COURIER's prediction and faith in her gift of teaching.

She says: "The faith you then expressed meant more to me than you ever knew. It was a beacon light which kept ever flashing and leading me onward to the goal. Its broadening influence was ever the dominant still small voice that kept me repeating over and over again, 'Some day I will prove their faith was not misplaced.'"

"Artists in opera, church and concert who began their successful work under my care and who later entered upon successful careers, need no further mention—they are too well known; nor do the dramatic favorites, lecturers, and church dignitaries who owe their splendid voices and diction to the vocal method need reiteration. Now comes, at last, my dream fulfilled—a school of singing which I intend shall set the standard, an 'American School of Bel Canto' which will prove its title as the 'foremost school of singing in this country,' not as a title but as a fact.

"What I hope you will privilege me to reiterate, however, is my own deep appreciation that your faith was ever my own silent watchword. Not more potent in the great affairs of his own life, as editor and owner of the MUSICAL COURIER, was the ever present and potent influence, the late Marc A. Blumenberg, exercised over my career. He kept my own faith in my method an ever present lantern to light the way until I felt the moment had come to present my best to him. The editor and councillor, Marc A. Blumenberg, is gone. But long may his worthy associates and successors live to carry on the work of chiselling the monument he left to them to complete.

"And when, as time goes by and our country realizes its debt to the MUSICAL COURIER, and still further realizes

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"Here our own talent will be welcomed as never before.

"If our arms had to be crossed and the clash of sabre tears asunder the governments of the Old World, leaving modern civilization to stand aghast at the spectacle, let us be profoundly thankful that, at least, one sure sign has arisen in this calamity like an avenging hand, that points at last to our own well conditioned clime, where from this hour the arts and sciences will flourish to the greatest extent that our human knowledge can conceive. And if force of arms was necessary to prove to us our own splendid growth, excellence, and greatness, let us, one and all, cease to condemn the nations hurling defiance at each other and pushing civilization backward in their own countries; and instead welcome the emancipating hand that so swiftly forced upon us an enlightenment of our own country's strength and resources, our unequalled greatness, and recognition of its unchallenged worth.

"Long live America! Long live its faithful teachers! Long live its great educational, industrial, musical and other art centers! Last and best—long live its gloriously talented youth, who now realizes that in his country he may find culture and knowledge, higher and nobler than he could find in any foreign city, and which at the present

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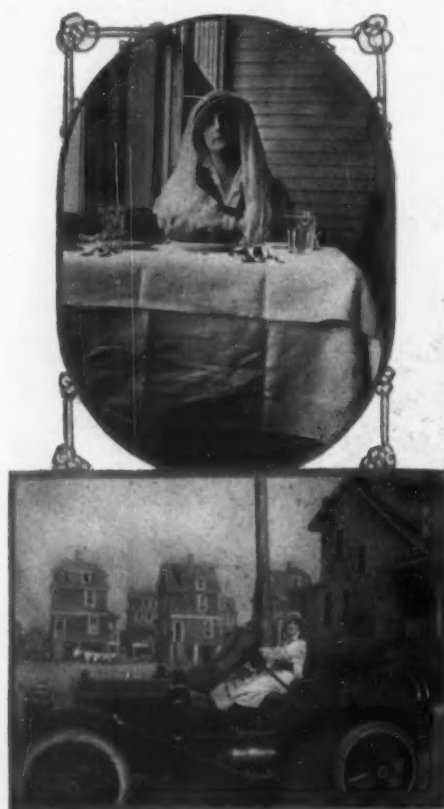
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Germaine Schnitzer to Play in Denver.

Germaine Schnitzer, the pianist, will be one of the attractions again when she appears as soloist with the Denver Symphony Orchestra, on November 6. It is the second time that this famous artist has been booked to appear at these concerts.

In one of the accompanying pictures Mme. Schnitzer is shown in the act of starting out in her auto from Edge-

MOTORING BRINGS AN APPETITE.



EN ROUTE.

mere, L. I., where the artist has a summer home. In the other picture she is seen taking refreshments to fortify herself for her homeward trip.

At the Mississippi State Chautauqua.

Every season at the Chautauqua at Crystal Springs, Miss., a medal is offered for the best playing of a certain composition. All contestants perform the same piece and are then given tests in sight reading, etc. This contest is open only to the best colleges in the State.

This season six different colleges were represented and the medal was awarded to Elsie Barge, of Brookhaven, Miss., who is a pupil of Miss McCoy, of Whitworth College. During the past eight years every time Whitworth College has entered the contest it has won.

Other medals for Whitworth have been given to Jemmie Vardeman and Annie Blue; a year ago Mary Ellis, a Whitworth College girl, now living in Memphis, Tenn., carried off the honors.

Adah Sampson-Thomas in Long Island.

Adah Sampson-Thomas, voice teacher of Pittsburgh, Pa., who has been spending her vacation at Manhattan Beach and points on Long Island, expects to return to Pittsburgh early in September.

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MY DAY DREAM—A COUNTRY HOME.

By Margarete Matzenauer,

Prima donna contralto, Metropolitan Opera Company.

The one great passion of my life has been the dream of a beautiful home. This home dream crept slowly into my soul long before the face of my tenor husband came to smile at all other hopes and fears. But when he did come into my life it required no pleading to make him feel the beauty of the vision of a home our very own.

But my dream home is not located in the city. I love the city—to the cities of the world both myself and my



MARGARETE MATZENAUER.

husband owe our all, but I do not want my really, truly home in any great city. New York is exceedingly attractive—I think it is the most wonderful city in all the world. New York ever presents a vision radiant with splendors of wealth and power. The attractions are myriad: the beautiful parks, the wide smooth streets, the palatial homes, and at night the seemingly never ending gleam of electric lights. The lambent flame of New York's delightful life has filled our horizon with the glory of an endless sunrise, but when I think of my dream home I invariably locate it away from the seething tide of Broadway, out in God's own beautiful country.

The stamping place of the millions is a good place for business and the only place where opera could be made possible, but with my idea of a home comes the longing for the open country. The smell of the green fields and the wild flowers, with a fresh breath of the salt sea, and quiet woodland roads and the kindly eyes of horses, cows and dogs—these, together with the mellow influence of the moon and the stars of nights, lost to the people who house themselves amid the glare of a billion electric lights.

At my country home there will be nothing cultivated, forced or artificial on the wide stretch of lawn—just trees, shrubs and wild flowers. I love the wild flowers best, for they ask nothing and give everything.

My home must have a long water front, for I love boating, fishing and swimming. I can't remember the day



MME. MATZENAUER, THE PRIMA DONNA CONTRALTO,
AND HER BABY, ADRIENNE.

when I could not swim, and I have always enjoyed telling of the big fish I nearly caught and the baiting of a hook never was a secret to me. And as for handling a sailboat, I have been out sailing in some pretty rough weather all alone and have always managed to get back.

Sailing a boat is one of my ideas of real sport. Every woman should be a sailor. Sailors soon learn that winds and tides have souls. One must study their temper and moods, for the face of the water is ever changing from laughter to tears, from joy to anger, and each breath speaks a new message. The tides speak with authority and eternal mystery. With never a break they ebb and flow twice each day, and the sailor must know their hours and plan life in harmony with them.

Another of my ideas of real sport is swimming in salt water. I know of nothing so invigorating as a dip in the ocean. From early spring to late fall I have a daily swim in salt water, and I firmly believe ocean bathing is one of the highways to health and happiness.

The country roads about my dream home will be such as invite the motorist. I love a motor car. I have a new self starter and I am never so happy as when speeding over country roads, but I confess I am afraid to drive my car in New York City. I am not a speed maniac, but I do love to get over the ground, and fast driving is impossible in the crowded city streets.

My dream home is in the country. Do I have one? No. Here I am in 'one of Broadway's biggest apartment hotels, right in the heart of things. I can't seem to tear myself away from the lights that never grow dim and the life that never sleeps. And I suppose all my life I will just go on being a singer in opera and a dreamer of dreams.

[This article was written by Mme. Matzenauer during her residence in New York City last winter.—Editor MUSICAL COURIER.]

Nikolai Sokoloff in America.

Nikolai Sokoloff is congratulating himself that he was obliged to return to America earlier than he expected, on account of some very important business that could not be postponed. Otherwise he would have been caught in London, wondering if he was going to be able to get back in time for his engagements. He is spending the month of August in Michigan at Mackinac Island, which, he writes to his manager, Johanna Sherrick, is a wonderful place to work and play in.

Carrol Preyer is in Holland.

Carrol Badham Preyer, the well known vocal teacher of New York, is at present in Holland, where she is visiting relatives. It was her intention to go to Italy to introduce her former pupil, Inez Barbour, before the concert audiences of a number of the leading cities of that country; on account of the present situation in Europe, however, Mme. Preyer has been forced to abandon this project.

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Heinrich Hensel's Tristan.

Hamburg, June 10.—The well known writer on Wagnerian matters, Professor Ferdinand Pfuhl, writes: "Kammersänger Heinrich Hensel has made a valuable addition to his repertoire in the role of Tristan, a powerful role which this excellent Wagner singer lacked up to the present. And so we people of Hamburg may look forward with joy to an interpretation of Tristan by Hensel which will be genuinely Wagnerian, broad, impressive, and worthy of this brilliant interpreter of Siegfried, whose work is to him a joy, and who never ceases to strive for self improvement. Heinrich Hensel, the star tenor of the Hamburg Municipal Theatre, is also one of the few famous singers, who, even in the summer, gives himself no rest. The words from "Freischütz," "All the world has gone to rest," certainly do not apply to him, the tireless worker, who, from his summer home in the Taunus, is ever journeying forth to new conquests. Occupied as he is during the winter season filling engagements in Hamburg, Brussels and London, in Paris, Antwerp and Berlin, in Lubeck, Hanover and Aachen, welcomed everywhere for the thoroughness of his art and his fascinating personality, he yet always finds energy for a busy summer season. A burden? Hensel seems to find it no burden to extend his work beyond the limits of the regular season by appearing at countless concerts and festivals. His appearance at the Danzig and Antwerp festivals, at Karlsruhe, Chemnitz and Mannheim, and in opera and concert at Kassel, Basel, Nurnberg, Dortmund and Essen, come alternately with concerts at Marienbad, Karlsbad, and Franzenbad, the famous Bohemian resort in which music is held also to be part of the cure. An iron constitution must be necessary to all this, and an unbroken artistic enthusiasm. Ever increasing work! Some people call it the curse of fame; others, the blessing of fame; and to the latter Heinrich Hensel belongs.—Hamburger Nachrichten.

Louise Jansen Wylie at Ogunquit, Me.

The accompanying picture of Mme. Wylie, the well known soprano, and her husband was taken recently on board the steamer Northland en route from New York



LOUISE JANSEN WYLIE AND MR. WYLIE ON BOARD THE STEAMSHIP NORTHLAND.

to Portland. The popular soprano is spending the month of August at Ogunquit, Me., with a coterie of New York artists, and when not working with her coach, may be found indulging in some seaside sport with the same vigor and earnestness which characterize her singing.

Mme. Wylie writes that "great excitement prevailed in the Ogunquit colony one morning last week when heavy firing was heard off the coast. Wild rumors of a conflict between the German and English warships following a Cunard liner were circulated. Later, however, it proved to be Uncle Sam's Jack Tars at target practice, and tennis, bathing and bridge once more became the all absorbing topics."

George Everett a Yachtsman.

George Everett, the baritone, has been spending a week on the private yacht Eudora II, Captain Bradshaw commanding, which has been leisurely cruising along the Atlantic coast.

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Celene Loveland, the popular and talented American pianist, is seen in the accompanying picture "gathering at-



CELENE LOVELAND.

mosphere," having added to her large repertoire, among other musical selections for her coming concert tour, "In an Old Cemetery."

George Hamlin Safe in Milan.

One of the few private cables which has managed to find its way out of war-harassed Europe is from George Hamlin, and announces the safe arrival of himself and family in Milan, Italy. When the war broke out, the Hamlin party was in the Austrian Tyrol en route to Kassel, Germany, where Mr. Hamlin was to make some appearances in German opera. Repeated cablegrams sent by the Chicago press and by Haensel & Jones, Mr. Hamlin's New York managers, failed to locate the popular tenor, so that his reassuring message of a few days ago came as a great relief.

Like most of the Americans stranded on the other side, Mr. Hamlin reported that he was unable to obtain money; however, as two American banks promptly cabled funds over to him, the family is probably comfortable at this time.

Fortunately, Mr. Hamlin's American tour of the coming season is not scheduled to begin until next February, when he will, without question, be able to fill his engagements. In fact, it is a matter of speculation whether he will not cancel his European dates, which were to keep him abroad until the middle of January, and come back to America as soon as possible. With the probability that many of the foreign singers will be obliged to remain in their own countries this season, Haensel & Jones would be glad to have an artist of Mr. Hamlin's distinction to use the entire season.

"Fish Stories" by Riesberg.

Plymouth Reservoir, Chenango County, N. Y., is the scene depicted herewith. F. W. Riesberg and Mrs. Riesberg are just returning from an hour of fishing, during which they caught thirty-seven flounders, sixteen bullheads,



THE RIESBERGS GO A-FISHING.

a whitefish and paraposolopsis. Mr. Riesberg says he lost a pickerel weighing six pounds, and when asked how he knew it weighed that much, said, "Why, by its scales."

But the best fish he ever landed, said this fisherman, is his companion in the boat, who weighed 100 pounds when "landed," but now weighs 140.



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NEW YORK, WEDNESDAY, AUGUST 26, 1914.

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Single Copies, Fifteen Cents, at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
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ADVERTISING RATES:

On reading page, per inch, per year.....	\$400.00	Front pages, per issue.....	\$200.00
On advertising page, per inch, per year.....	\$300.00	Line (agate) rate on reading page, per issue.....	1.00
Column rate, per issue.....	150.00	Line (agate) rate on advertising page, per issue.....	.50
Full pages, per issue.....	400.00		

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

It is likely that no Wagner cycle will be given at the Metropolitan next winter.

A cablegram was received last week by Mason & Hamlin from Ossip Gabrilowitsch, saying laconically, "All's well."

Advices from Buenos Aires state that the present musical season there is a disastrous one, owing to economic conditions. The Colon and Coliseum opera companies are suffering heavy losses.

Anna Case in Paris last week, after a strenuous trip from Switzerland, said that Braun and Goritz, of the Metropolitan, are in the German army, and that Andreas Dippel intended to abandon his light opera season here.

A cablegram received last week from Louis Koennenich, conductor of the New York Oratorio Society, announced that he and his family are safe in Lucerne. According to present plans, Mr. Koennenich will probably sail for New York from Genoa about September 3.

The Wolfsohn Musical Bureau has received a cable from Alma Gluck stating that she sailed from Havre August 22 on the Espagne and furthermore that her husband, Efrem Zimbalist, is on the same boat. According to advices, this steamer is due in New York about August 30.

In Boston the Transcript, frankly labeling its story a rumor, says: "With no definite announcements from the management, rumors are rife as to the future of the Boston Theatre. The most interesting, as well as the one with the most solid foundation, gives it to Mr. Constantino, the tenor so often heard at the Boston Opera, for a season of opera, largely Italian 'classics.' According to hearsay, he is to occupy the house with his own company for a portion of the months preceding the regular season at the Boston Opera. He will not compete with the latter either in prices or time; the scale of admission will be somewhere in the neighborhood of two dollars. Details as to the company, the exact repertoire, or the number of performances a week are not yet forthcoming. The war and the consequent difficulty in getting musicians and minor singers are to be reckoned with."

The Englishman who stated recently in a periodical that no composer intends his vocal music to be sung in any language but the original text may have forgotten that Wagner did translate one or more of his operas into French, that they might be understood in France. We know many composers, but never heard one object to a good translation of operas or songs into other languages. The objection to adequate translations seems to come from all quarters except from the composers themselves. In France all operas and classic songs are sung in French. The translations sometimes are good and sometimes not, but the words are understood by the audience—a method demanded in Continental Europe—and the translations always gave a clue to the original text (the inspiration for the music), if not quite perfect. A well known Chicago composer, Eleanor Everest Freer, sent songs (written to the best English lyrics) to different friends in Europe. The criticism of the music left nothing to be desired; but there was always added: "As we do not understand English, the songs are valueless to us and our artists." As soon as several of these songs appeared with a foreign translation, the answer immediately followed: "Ah, now we can even better understand your music, since we read the translation and can grasp the poet's thought." If we continue to sing operas and songs in four languages, why not in forty, for nearly as

many tongues are represented in this country? Was not an Arthur Nevin opera given its first hearing in Berlin? But the original text was translated into German, or the performance would have sufficed only for the American colony. And as to "novelties." Some fifty composers have sent works to the Los Angeles Opera Contest. These must all be from the pens of writers of talent, or they would not choose so ungrateful a calling as that of an American composer. This proves that a small number, at least, of our musicians are at work, and all fields of music must be represented if our singers, conductors and publishers care to find out what we have in this country—the foreign supply being, temporarily, somewhat cut off. But firstly and lastly, any one who asserts that vocal music loses by being sung in English is against the progress of musical art in England and America and proves himself or herself to be wanting in experience and intelligence.

An interesting development of the American musical situation in its relation to the European war is the fact that all our music students who had been planning to go abroad this fall will be compelled to remain here, while most of those now in Europe may be counted upon to return to this country very shortly. That should give our native teachers hope for an unusually busy season. Our musical neighbors in Canada also are being benefited, for the war affects them only remotely. Advices from Toronto sent in answer to a MUSICAL COURIER telegram state that an unusually large number of American students are enrolling with teachers there. The Hambourg Conservatory wires as follows: "We are daily answering applications from points all over the United States, and many enrollments from your country have resulted. Evidently no cessation of business or artistic activity will result here from the war abroad, as our roster of Canadian students for the coming season is larger than ever. Every sign seems to indicate that Toronto will enjoy the biggest and best musical year in its history."

WHAT WAR MEANS IN ENGLAND.

Under the caption of "The Shadow of War," London Musical News, in its issue of August 8, 1914, gives us the picture of the grim realities of war as they are viewed by and will affect the English musician and his public:

At the present moment the grim spectre of fratricidal strife hovers threateningly over the whole of Europe, and all the nations are arming themselves against possible contingencies, no country knowing from one hour to another whether it will not be dragged into the conflict. Musical News is not a political paper, and ordinarily does not travel beyond its own national sphere, but now the participation of the United Kingdom has become a fact, then every citizen, whatever his occupation, is called upon to face the situation. Sir Edward Grey, in his masterly speech delivered in the House of Commons on August 3, said that whether we went to war or not, we were bound to suffer enormously. Our commerce will be hard hit; in many quarters there will be untold privation and distress, and the inevitable result will be that music in its many forms of activity will feel the pinch. It was so during the South African War, which, compared to the present conflagration, was but a tiny flare-up; no conflict of modern times approaches this in magnitude, and it is evident that for many years to come we shall have enough to do thinking of the necessities of life, without troubling much about the luxuries.

Musicians follow a peaceful avocation, and they are not likely to be called upon to shoulder a rifle, but none the less they can prove themselves true sons of this great Empire and aid in upholding those traditions of fortitude and endurance which have been handed down to us by our fathers through the long ages. Many ways will doubtless open out in which they can help, but at the present juncture all can do well by preserving a level head and by practising a wise economy. To give way to panic is to imply want of faith in ourselves and our country, a faith which hitherto we have never lacked. Our earnest hope is that the very violence of the war will lead to the speedy resumption of peace and the reestablishment of harmony between the nations.

MacDOWELL FESTIVAL AT PETERBOROUGH.

In Picturesque New Hampshire Village the Annual Commemorative Celebration of the MacDowell Association Takes Place August 19 to August 23—Large Audiences in Attendance—Idealistic Project of the Late Composer Has Another Interesting Demonstration.

BY LEONARD LIEBLING.

One of a long, winding procession of motors, carriages and pedestrians, all traveling uphill toward a common destination, our car slowly climbed its way and helped to form a picture which an amateur photographer snapped and called "The Ascent to the American Bayreuth."

The title was not a good one, chiefly for the reason that the beautiful wild scenery we were traversing was infinitely more picturesque than that at Bayreuth, and also because when we reached the top of the hill which leads away from the quaint old village of Peterborough, in the State of New Hampshire, we found ourselves gazing at an al fresco theatre, consisting of wooden benches tiered at an elevation, and a large stage clearing cradled in thick woods redolent of piney odors, with the blue skies for a ceiling and the misty mountain perspectives for the framing side and rear views.

Seated in the front row at the Festspielhaus in Bayreuth the visitor looks at a lifeless curtain hung a few yards away; from any of the benches at the open air auditorium of the Peterborough Hill, the spectator rests his gaze on six miles of

mountain vista, with mighty Monadnock forming a background in proud eminence and raising its towering head like a huge, kindly beacon guiding the way to where a real labor of love is being wrought in the name of art and of one who believed in art.

It would be an easy task to say something more about the lovely natural surroundings amidst which the MacDowell Memorial Colony makes its home, but that is not the purpose of the present piece of writing, which represents experiences recorded as the result of a visit to Peterborough pursuant to a wish to become acquainted at first hand with an artistic movement whose nature is generally understood but dimly from the printed descriptions.

What is the Peterborough movement? The history and object of the colony are best explained in these excerpts from the booklet published by the MacDowell Association:

"The MacDowell Memorial Colony, with its artists, writers and composers, with its isolated studios in the woods, and its great outdoor stage, is the realization of what was once a dream in the mind and in the heart of Edward MacDowell. Mr.

MacDowell himself felt that the greater productivity of the last years of his working life was due to the uninterrupted leisure and the stimulating surroundings afforded him by a little cabin, built among the pines of the Peterborough woods. Here in the summers of those few last years he composed the 'Norse' and 'Keltic' sonatas, the 'New England Idyls,' the 'Fireside Tales' and many songs and choruses.

"During his last illness Mr. MacDowell's mind began to fret itself with the thought that the lovely old Peterborough place which had grown so dear to him should soon have to be disposed of like any other property. This regret was followed by the wish that in some way it might be saved to give to other artists the inspiration and the opportunity for work which it had given him. Mrs. MacDowell, without knowing at that time how it was to be realized, made her husband the solemn promise of devoting her life to its fulfillment.

"Shortly before Mr. MacDowell's death a way opened. The Mendelssohn Glee Club, of New York, had raised a fund for some sort of memorial.

MRS. E. A. MACDOWELL.

Founder and chief patron of the MacDowell Festival at Peterborough, N. H.

GENA BRANSCOMBE AND HER CHILDREN.

EDWARD A. MACDOWELL.



GROUP OF COMPOSERS.

From reader's left to right: Henry F. Gilbert, Arthur Nevin, Lewis M. Isaac, Mabel Daniels, W. H. Humiston.

REINALD WERREN RATH.

Baritone.

A MORRIS DANCE.

"Jenny Pluck Pears," from Playford's "Dancing Master" (1650).



THE FESTIVAL FORCES.

Reader's left to right: Arthur Hackett, Olive Kline, Reinald Werrenrath, Margaret Dunlop, Josephine Knight, Eusebius G. Hood, Marguerite Webster, Percy Stephens.

At Mrs. MacDowell's suggestion this memorial took the form of an endowment of the Peterborough property for the purpose of establishing an artist colony. From the group of men and women most deeply interested in the project, The Edward MacDowell Memorial Association was formed and incorporated under the laws of the State of New York.

"This was in 1907. Since then the work of the association has progressed steadily. . . . From June to October every year the colony has a resident population of from fifteen to twenty artists, who live the same simple life and work amid the same surroundings that proved so inspiring to MacDowell. In size the property has grown from eighty to four hundred and fifty acres; a farm of fifty acres is under excellent cultivation; a model dairy supplies the needs of the colony. The association has built a beautiful outdoor theatre with a seating capacity of fifteen hundred. For five years now it has given an annual festival of music and dramatic spectacles where American composers have presented and in many cases conducted their own works.

"The colony is self-governing, with a board of its own to regulate all its communal interests.

"The class of worker eligible for residence at the colony is the productive or creative artist as opposed to the interpretative. For instance, in music the composer is eligible and the singer and the instrumental performer are not. This is a general, not a hard and fast rule, for in art creation and interpretation often overlap.

"Resident artists pay board at the fixed rate of a dollar a day. This rate was established when the cost of living was lower than it is now. The association has been unwilling to increase the rate, as it feels that a dollar is as much as many artists can afford."

I have quoted the foregoing description because it dispensed so completely the belief which I long had held that the MacDowell Association is a charitable institution paternally helping the struggling student to secure a foothold on the bottom rungs of the ladder to fame. I know that other persons shared such an erroneous impression with me, and it is pleasant to be able now to free the colony and its sponsors of the libel.

As a matter of fact, the association, far from being a body of wealth eager to do charity, has to undergo a continual struggle to obtain funds wherewith to carry on the colony work in spite of the money received for the board and lodging of the artists. I have no idea of what the general expenses, administrative and otherwise, amount to, but one item on which figures were obtainable, is the orchestra brought over from Boston to assist at the rehearsals and the five days' festival. There are fifty players, who received \$10 a day each, had their traveling expenses paid, and were housed and fed by the MacDowell Association during the Peterborough stay. The total outlay for the orchestra, I was told by one of the officials, amounted to more than \$5,000. As the colonists pay \$7 per week each,

and there are fifteen, the income totals \$105 per week, or for a period of three months \$1,260—about one-fourth of the cost of the orchestra for the five days' festival. Everything else is provided for by Mrs. MacDowell on the same generous scale.

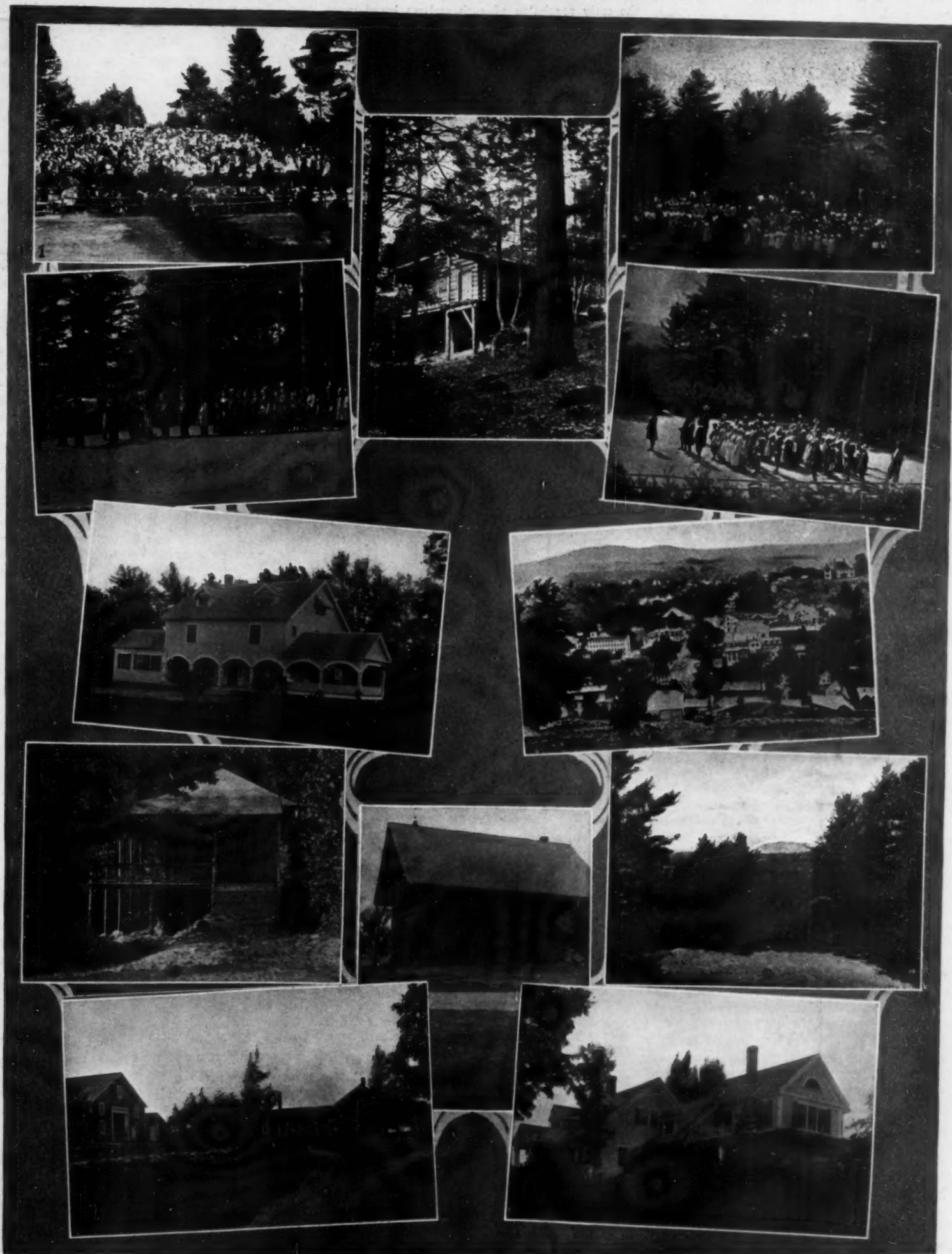
A special train brought seventy choristers from Nashua, N. H., and took them back after the concert at which they assisted. Motors and carriages were at the constant disposition of the festival forces, the press, and every one officially connected with the celebration. A huge factory had been converted into what was known as "The Festival Dining Hall," where hundreds of persons were served excellent meals at a price which surely must have represented a large loss to the association. Composers were granted every wish in regard to rehearsals, number of men required in the orchestra, etc., and the builders of the pageant had but to make a suggestion in order to have it carried out at once by Mrs. MacDowell's big force of mechanical assistants. Special electric lighting was installed for the pageant, and as late as four hours before its beginning I heard the conductor ask for a new music stand, as the one he had was too small to bear the heavy orchestral score; the chief dancer in the pantomime begged for a lighter couch in one of the scenes, as that in use was too heavy to be moved quickly during the dark change; the orchestra men requested that the electric bulbs be entirely restrung so as to drop exactly above their music; and the stage manager insisted that two medieval torches be contrived for the "Pan" spectacle. Everything was done as desired, even though the stand, couch and torches required expert carpentry work.

Mrs. MacDowell, kindly, earnest, indefatigable, laboring incessantly and self sacrificingly, in order to realize and perpetuate the idealistic project of her late husband, was here, there and everywhere. She constitutes the soul, the spirit, and the practical directing head of the MacDowell Association, although she wears no title of that sort and never tires of declaring that she is not seeking credit for herself nor glory for Edward MacDowell, but is carrying out merely the role of a pioneer in helping to establish firmly a movement whose future she will gladly and confidently place in the hands



AFTER REHEARSAL.

On the Town Hall steps. From reader's left to right, top row: Reinald Werrenrath, E. G. Hood (conductor), Wm. Arms Fischer (of Oliver Ditson Co.), Lewis M. Isaacs, Mr. Austin (of the Arthur F. Schmidt firm); lower row: Arthur Hackett, Margaret Dunlop, Olive Klein, Percy Stephens, Gena Branscombe, Josephine Knight, Marguerite Webster.



Photos 2, 3, 4, 5, 8, 9 and 12 copyrighted, 1910, by the MacDowell Memorial Association.

INTERESTING SCENES AT PETERBOROUGH.

(1) The audience and the orchestra. (2) The pageant forces. (3) A pageant scene. (4) "The House of Dreams," in "Deep Woods," where MacDowell wrote "To a Water Lily," "To a Wild Rose," etc. (5) A pageant scene. (6) The "Lower House," residence of members of the MacDowell Colony. (7) View of Peterborough and Mt. Monadnock in the distance. (8) Bark studio. (9) The pageant stage, with Mt. Monadnock in the rear distance. (10) Part of the MacDowell Colony. (11) Hillcrest barn, formerly MacDowell's billiard room. (12) "Hillcrest," the MacDowell residence at Peterborough.

of others when she considers her own work in the cause finished.

The booklet quoted from before says frankly that "for the development and management of the property and for the support of the Colony, the association needs the income of \$100,000, added to its present small endowment." The deficit has been met hitherto by Mrs. MacDowell out of her own limited means, which represent the proceeds of lectures given by her during the winter. Contributions have been made by clubs and individuals, both in money and studios built. Yearly contributors are made associate members as follows: Annual, those who pay \$5; Sustaining, those who pay \$10 or less than \$25; and Fellowship, those who pay \$25 or more.

The president of the MacDowell Association—or to give its full title, the Edward MacDowell Memorial Association—is Frank S. Hastings; vice-president, Benjamin Prince; secretary, Howard Mansfield; corresponding secretary, Mrs. Edward MacDowell. The directors are John W. Alexander, Horatio J. Brewer, Walter Cook, Caroline B. Dow, John W. Frothingham, Frank S. Hastings, Mrs. MacDowell, Howard Mansfield, Mary Morison, Benjamin Prince, Edwin Arlington Robinson, Louis Morris Starr, Frederick A. Stokes, Gwendolyn Valentine, Louise Veltin.

The present members of the association are: John W. Alexander, George P. Baker, Mrs. Perkins Bass, Mrs. William H. Bliss, Horatio J. Brewer, Chalmers Clifton, Walter Cook, Miss Caroline Dow, Charles Tyler Dutton, Mrs. Thomas Emery, Henry T. Finck, Arthur W. Francis, John W. Frothingham, Mrs. John L. Gardner, Hamlin Garland, Herman Hagedorn, Mrs. Arthur C. James, Robert Underwood Johnson, Arthur Knox, Mrs. Edward MacDowell, Percy MacKaye, Howard Mansfield, Mrs. Howard Mansfield, Helen Mears, Ferris J. Meigs, Mary Morison, Benjamin Prince, Robert H. Robertson, Allan Robinson, Edwin Arlington Robinson, Mrs. William Schofield, Isaac N. Seligman, Frederick K. Seward, Mrs. Charles Sprague-Smith, Louis Morris Starr, Frederick A. Stokes, Gwendolyn Valentine, Louise Veltin.

In discussing the question as to the possibility of making the Colony self-supporting, Mrs. MacDowell said: "The position that the association takes in this matter is not always understood. As well ask: 'Why should not institutions like the American Academy of Art at Rome be self-supporting?' The Colony is no more a business undertaking than the Academy at Rome. That the summer board of fifteen or twenty artists is not sufficient to pay for the equipment and maintenance of the Colony is no more surprising than that the tuition of the students in any college is not sufficient to pay for its equipment and maintenance. Like the Academy in Rome, like any great university, the Colony must have its equipment and must have at least a small endowment to accomplish the ends for which it was established."

There is this difference, however, between the Colony and the universities, that the latter are actively educational in purpose and that they make a certain degree of work obligatory on the part of the students. As I understand it, the members of the Colony are not required to show any definite art product as an immediate result of the sojourn at Peterborough. Nor are the festivals confined exclusively to the current works of the colonists. There is no rule approximate, for instance, to the one that governs the stay in Rome of the Prix de Rome winners, obliging them to send to the Paris Conservatoire annually a composition written at the Villa Medici. Also, there is no time limit at Peterborough, restricting the colonists to enjoyment of the association's privileges for a stated period, say of two or at the most three summers. However, the personnel of the directorate, among which are the names of some excellent business men and

splendid executives, seems to speak assurance for the early regulation of such matters based upon past and present experience and the immediate future of the Colony, therefore, may safely be left in their hands.

It was a grateful experience to note the spirit of love and sympathy with which the MacDowell memories associated with Peterborough are kept alive, and to observe the unaffected veneration of the pilgrims who journeyed to the picturesque Log Cabin set so romantically in the deep pine woods, and to the grave of the composer, crowning a slight elevation that commands a view of the green slopes for miles around. It is a spot where any man would wish to sleep the eternal slumber, and Mrs. MacDowell very wisely has made the tomb a thing of beauty by marking the resting place with only a grass mound and inclosing it within a wide rustic wooden fence bordered with cheerful growing flowers.

"That American composer who has a real message to deliver," remarked one of our party at the grave, "need never fear indifference or neglect on the part of his compatriots."

"Certainly not when he has a soulmate like Mrs. MacDowell," amended one of the listeners.

Now let us see what was brought forth in the way of music during the five days at Peterborough from August 19 to August 23. Following is the opening scheme:

FIRST PROGRAM.

Wednesday afternoon, August 19.

(On the Pageant Stage.)

- American Hymn.....Keller
(For brass instruments.)
Festival March.....Gena Branscombe
(Written for this Festival.)
Orchestra conducted by E. G. Hood.
The Highwayman.....Deems Taylor
(Written for this Festival.)
Ballad for Solo Baritone, Chorus of Women and Orchestra.
Conducted by E. G. Hood and sung by Reinald Werrenrath and female chorus from the Peterborough MacDowell Club.
Southern fantasy.....William Humiston
Conducted by Composer.
Youth Will Dance.....Ferdinand Reyher
(A play in one act, introducing Old English Morris Dances, staged and under the direction of A. Claud Wright, of England, assisted by Esther Willard Bates. Alvin A. Lucier, violinist.)

CHARACTERS.

(In the order of their appearance.)

- Richard Danby, a Puritan minister.....Herbert Nichols
Dick, a weakened relic of Merry Mount days, who once fiddled.....Alvin Lucier
Lady Howard, who loves the Old English dances,
Mrs. J. W. Ritchie
Mary, her daughter.....Charlotte Spaulding
Joseph Davenant, a Puritan youth.....Almerin Gowing
Norris Wiley, an English officer, disguised as a schoolmaster.....A. Claud Wright
Tudor Fleming, a brother officer of Wiley's,
Parker Fillmore
Elders, Young Puritan Men and Women.
Young Puritan men and women.
Agnes Crimmins, Elsie DeWitte, Ruth Ellsworth, Anna Hurley, Winifred Lamb, Lillian Link, Louise Shannon, Charlotte Spaulding, Doris Humphrey.
J. R. Abbott, Edward Ballantine, F. T. Chamberlin, Alfred J. Colburn, H. Emetaz, Alberin Gowing, H. H. Harbourn, Wm. K. Williams.
(Written for this Festival.)

Edward MacDowell had a keen understanding of the interrelation and interdependence of all the arts and that is why the colony is not confined only to musicians and why the programs of the festivals contain beside music, also drama, pantomime, pageantry and dancing.

After the formal brass chorale the fifth festival was opened with the Branscombe march as the first number. Gena Branscombe, a Canadian composer, is not a member of the colony. Known hitherto chiefly as a writer of songs and pieces for violin and piano, this was her initial work for orchestra, and it revealed pleasant melodic outlines and orchestration not too monophonic to lack character. Marches

are extremely difficult in the matter of instrumentation. Even the mighty Wagner made a dry job of the "pièce d'occasion" which he wrote for the Philadelphia Exposition. Tschaikowsky showed the most fertility in his presentment of the march that helps to make the "Pathétique" symphony a suite. Raff's "Lenore" march is too long. Gounod's, in "Faust," is trivial. Wagner did better with his "Tannhäuser," "Parsifal" and "Meistersinger" promenades. Verdi's "Aida" masterpiece leads all operatic marches if Tschaikowsky's "Eugen Onegin" polonaise is ruled out of competition as being a dance. Sousa revolutionized the brass band scoring of marches. Schubert composed some melodious ones principally in order to give Liszt, Tausig and a host of more recent adapters a chance to show how the immortal Franz should have written them. If Gena Branscombe had entitled her work, "Hommage à Peterborough," or "Festival Prelude," she would have spared MUSICAL COURIER readers this rambling discourse in 4-4 metre.

Reinald Werrenrath, after rehearsing in Deems Taylor's "The Highwayman," gave me a glowing account of the composition and after hearing it I must concede that Mr. Werrenrath is as good a critic as he is a vocal artist. The Taylor cantata, based on a romantic ballad by Alfred Noyes, shows not only striking promise but also significant achievement. The poem lacks dramatic movement, contrast, and climax, but Mr. Taylor has sensed the defects cleverly, and through ever shifting harmonic and rhythmic changes and a piquant and arresting style in orchestration contrives to keep the listener under the spell of the music and to thrill him at the author's anticlimax wherein he encompasses the death of his hero in exactly the same manner as that of the heroine some dozen lines before.

The Taylor score, before all things, starts out with the premise that it is a good idea to possess a melody or two before beginning a composition, and the Taylor scoring concerns itself primarily with setting off and otherwise adorning his melody or two. The result is a thoroughly pleasing composition which charms by reason of its beauty (an old fashioned virtue, it must be admitted) and grips through the intensity of its emotional expression, direct and unforced. The dramatic moments have point and yet are not brusque and the lyrical episodes please with the smoothness and grace of the writing for the singing and orchestral voices. What Mr. Taylor is capable of doing in the way of "color," "atmosphere" and "climax" in the ultra modern sense, I do not know, but it is to be hoped that he will not be coaxed into writing any "Cosmos" or "The Descent of Man," or "The Conquests of Alexander" symphonic poems. I thank him for starting his larger orchestral career with such a delightful work as "The Highwayman" and I know that many others in the audience thanked him too, especially after hearing certain other detonating lucubrations later on.

The only objection that can be made to the composition is the form in which Mr. Taylor has set it. The virile portions of the ballad need a more vigorous choral support than is given by female voices alone. The composer is of this opinion too, and already has started to rearrange the work for mixed chorus. In its new form it should win lasting popularity with singing societies.

The performance was a splendid one under the sympathetic and authoritative direction of Eusebius Godfrey Hood, of Nashua, N. H., who had charge of all the choral contributions to the festival. Mr. Hood had received the score of "The Highwayman" only four weeks before the concert and was enabled to hold only eight rehearsals in advance of the performance. His singers have body of tone, excellent shading and notably good diction. Reinald Werrenrath delivered the solo measures with a voice unfailing in tonal purity and loveliness of timbre. It is a voice of sensuous quality and yet underlain with

sufficient sonority and virility to make it thoroughly manly. Aside from their finished tonal application, the Werrenrath performances are instinct also with finically correct musicianship and rare appreciation of text values. He aided "The Highwayman" materially in registering an emphatic and resounding success. Mr. Taylor was present and had to bow in response to the warm plaudits.

William H. Humiston's "Southern Fantasy," an unpretentious piece, is music that suggests rather than asserts. Fragmentary motifs and familiar sequences recognized as Southern in the negro sense are scored amiably and with some taste.

"Youth Will Dance," a loosely patched series of dialogues supporting enough plot to allow the interspersions of long stretches of Old English dancing, ended the program in appropriate even if lengthy fashion. Morris dances are not very attractive at best in these days, when the terpsichorean art is a general accomplishment and the rude stamping, leaping and running of former times has become refined into rhythmic movement infinitely more sensuous and graceful. A half hour of Morris dancing should be sufficient to please even its most ardent admirers, of whom A. Claud Wright appears to be one. However, fifteen dances proved to be very tedious and unvaried in spite of Mr. Wright's valiant sprinting, hopping and jiggling.

SECOND PROGRAM.

Thursday afternoon, August 20.

(In the Town Hall.)

March from Lenore.....Raff
Orchestra conducted by E. G. Hood.

Aria, Il est doux (Herodiade).....Massenet
Josephine Knight.
Conducted by E. G. Hood.

Violin solos—
An Old Love Tale.....Gena Branscombe
Carnival Canadian.....Gena Branscombe
Samuel Gardner.

(Accompanied by the composer.)

Love Dreams; miniature suite for orchestra. Arthur Nevin
(First performance.)

Twilight at Vine Acre.

'Neath the Balcony.

The Brook at Dawn.

Butterflies.

At the Tournament.

(Conducted by the composer.)

Symphonic prologue, Riders to the Sea..Henry F. Gilbert
(Orchestra conducted by the composer.)

Three songs—

A Lovely Maiden Roaming.....Gena Branscombe

Dear Little Hut.....Gena Branscombe

If You E'er Have Seen.....Gena Branscombe

Josephine Knight.

(Accompanied by the composer.)

Violin solos—

Caprice Viennois.....Kreisler

Hjere Kati.....Hubay

Marguerite Webster.

(Accompanied by Ruth E. Ashley.)

Poem with music, King Robert of Sicily..Rosseter G. Cole
(The composer reading; Mrs. Cole at the piano.)

Raff's "Lenore" march, led *con amore* by the doughty E. G. Hood, preceded some soprano singing by Josephine Knight, which revealed earnestness and knowledge of the Massenet vocal manner.

Gena Branscombe's violin numbers evidenced decided melodic gifts and her workmanship shows distinction and taste. The "Carnival" particularly stirs the pulses and is done with fetching esprit. It would repay violinists to look up the piece as an effective morceau of the class of Hubay's "Hjere Kati" or Kreisler's "Caprice Viennois." Samuel Gardner played the selections with neat technic, refined delivery and a sweet though small tone.

Arthur Nevin's miniature suite, "music written frankly in miniature style," as the composer put it before the concert, pleased every one unequivocally. Its playful programmaticisms are done skillfully and throughout the entire suite runs a vein of light and gracious melody which made one wonder why the Nevin talent does not put itself in the service of American comic opera, a field in which a Yankee Sullivan or Johann Strauss is badly need-

ed. This is not intended as a reflection on Mr. Nevin, for Leoncavallo and Puccini are among those who recently tried for the by no means easily acquired pelf of comic opera.

Henry F. Gilbert's symphonic prologue, highly thought of by various members of the colony, did not stir my imagination or arouse me to musical response. The program note told this story:

"Riders to the Sea" is a poignant and powerful tragedy in one act by J. M. Synge, perhaps the most talented of the younger school of Irish dramatic poets. It tells of an old fisherman's wife in the Aran islands, who, having been previously bereft of her husband and five sons, now loses the sixth and last son through the same fateful agency—the mighty and terrible sea. The ultimate effect of this tragic blow is not grief, but resignation. The inward eye of the old mother is turned far from the things of earth. Hope departs forever, and a feeling of rest and peace takes its place. For now she feels that it is finished; that bitter life can demand no more of her; that her debt to fate is paid.

Mr. Gilbert, in his symphonic prologue, has presented the two dominant moods of the play. First, there is the elemental mood of the impersonal; the irrevocable sea. This eventually gives place to the human emotion; the lament, or song of grief. There is a last tragic cry at the culmination of the lament, after which the music fades through ever more peaceful harmonies to the end. The work is dedicated to Mrs. Edward MacDowell, and receives its first performance at this festival.

The play undoubtedly is better than the Gilbert music, for the latter did not convey to me either the sense of the "impersonal" sea, nor could I detect in the Mother's Song a sincere and successful tonal delineation of the "inward eye turned far from the things of earth," and the bereaved woman's human song of grief. The thematic material of the symphonic prologue is commonplace, its scoring sounds obvious and no moment of strong emotional upliftment marks the composition from end to end. The Sea has been depicted in music so often and so well by the masters that it seems odd for Mr. Gilbert to wish to add another tonal portrait to the large gallery. As a model for his lament he should have studied more thoroughly the examples close at hand in the shape of MacDowell's "Legend" and "Dirge" from the "Indian Suite." Those are singularly fine specimens of sustained power in the musical expression of intense grief.

Miss Branscombe's songs are the manifestations of pronounced ability as a writer for the voice. She has the knack of illustrating poems effectively and doing it without setting the interpreter an almost symphonic task in the manner of other young composers of the day. "If You E'er Have Seen" is an especially sprightly song, with a well conceived violin obligato. It was played by Samuel Gardner. Miss Knight's renderings were complimented also in the applause to which Miss Branscombe had to bow frequent response.

Poor Marguerite Webster had the peculiar mishap to find after beginning her playing that one of the joints in the belly of her violin was open, and though she bravely finished her two pieces, the effect was neither musical nor serious.

Rosseter G. Cole's reading and composing are too well known to need detailed comment here. His "King Robert of Sicily" has been delivered publicly over 400 times by David Bispham. Mr. Cole recited the poem with thorough understanding of its content and Mrs. Cole assisted sympathetically with the incidental piano music.

THIRD PROGRAM.

(At the Town Hall.)

Thursday evening, August 20.

Overture, The Magic Flute.....Mozart
(Conducted by E. G. Hood.)

The Death of Minnehaha.....Coleridge-Taylor
Cantata for soprano, baritone, chorus and orchestra.

Sung by Olive Kline, Reinald Werrenrath and the Peterborough MacDowell Choral Club.
(Conducted by E. G. Hood.)

Hiawatha's Vision, from The Departure of Hiawatha,
Coleridge-Taylor

Reinald Werrenrath.

Fairy scherzo for orchestra.....Mabel W. Daniels
(Conducted by the composer.)

Aria, Dost Thou Know That Fair Land? from Mignon,
Thomas

Marguerite Dunlap.

Cello solos—

Nocturne.....Popper

Spanish Dance.....Popper

Carl Webster.

Aria, Wie nahte mir der Schlummer, from Freischütz,
Weber

Olive Kline.

Andante Cantabile, from quartet op. 11....Tchaikowsky
(Orchestra conducted by W. H. Humiston.)

Songs—

I Am Thy Harp.....Huntington Woodman

His Lullaby.....Carrie Jacobs Bond

The Bluebell.....MacDowell

Marguerite Dunlap.

Songs—

Sylvain.....Sinding

In the Woods.....MacDowell

Pastoral.....Old English

Olive Kline.

Songs—

To a Messenger.....Frank la Forge

The House of Memories.....Florence Alward

The Ringers.....Herman Lohr

Reinald Werrenrath.

Inflammatus from Stabat Mater.....Rossini
Miss Kline, Peterborough MacDowell Choral Club,
and Orchestra.

(Conducted by E. G. Hood.)

Conductor Hood did a spirited Mozart reading, and then covered himself with glory in the Coleridge-Taylor presentation, in which he brought forth all the requisite poetry, the sinister gloom and the passion. His choral forces produced nobly resonant tone when required and yet managed with equal success the moderate strains and even the pianissimo dynamics.

Olive Kline, the soprano, has a voice of exceptional freshness and of youthful quality, and sings in a manner to justify brilliant expectations for her future as an oratorio and concert artist. Perhaps grand opera may claim her, however, for Miss Kline's figure is heroic in height and proportions. She was at her best in the "Freischütz" aria, of which she gave a spirited account, although "Sylvain" was done with much charm, the MacDowell song revealed a fine legato and the concluding "Pastoral" demonstrated effective breath control and purity of tonal emission. With added experience Miss Kline surely will rank with the leaders in her profession.

Mr. Werrenrath gave a noble version of the "Vision," in which every nuance had its full musical and emotional value. His Lied interpretations, which show this artist at the top of his powers, caused the usual tumultuous acclaim, after the audience had enjoyed the temperamental Werrenrath in La Forge, the romantic Werrenrath in Alward, and the humorous Werrenrath in Lohr.

Marguerite Dunlap has a contralto organ of uncommon richness and she uses it with deep intelligence. Full of musical feeling was her singing of the "Mignon" aria and it made a deserved hit. Of the song group I liked Miss Dunlap in all three, for she gave them with sincerity, stylistic finish and keenly sensed tonal coloring.

Well played cello solos and a rousing "Inflammatus" finale completed the very variegated program.

A word should be said for Ruth Ashley, who played most of the piano accompaniments at the festival with unerring taste and skill.

Mabel W. Daniels' scherzo is a mild and inoffensive bit, euphoniously scored and excellently conducted by the composer.

FOURTH PROGRAM.

Friday evening, August 21.

(At the Town Hall.)

Overture, Freischütz.....Weber
(Conducted by E. G. Hood.)

Piano concerto, E flat.....Liszt
George Halprin.

(Conducted by Chalmers Clifton.)

Three Bohemian Folksongs.

Louise Llewellyn.

(Accompanied by Edward Ballantine.)

- Songs—
 Now Sleeps the Crimson Petal.....Quilter
 Before the Dawn.....Chadwick
 Spirit Flower.....Campbell-Tipton
 Arthur Hackett.
 (Accompanied by Ruth Ashley.)
 Suite, two movements, piano and violin,
 W. H. Humiston
 W. H. Humiston and Samuel Gardner.
 Two movements from suite "Atalanta"...Lewis M. Isaacs
 Dawn: Dance of the Dryads.
 The Boats of King Iasius.
 (Conducted by W. H. Humiston.)
 Duet, "Tales of Hoffmann."
 Olive Kline and Marguerite Dunlap.
 (Accompanied by Ruth Ashley.)
 Prelude to "The Delectable Forest"...Edward Ballantine
 (Conducted by W. H. Humiston.)
 Songs—
 The Early Morning.....Graham Peel
 Witch Woman.....Deems Taylor
 Fuzzy Wuzzy.....Arthur Whiting
 Reinald Werrenrath.
 (Accompanied by Ruth Ashley.)
 Legend from Indian Suite.....MacDowell
 (Conducted by E. G. Hood.)

The Friday evening concert, not previously scheduled, and given as compensation for the postponement of the outdoor pageant owing to rain, was held at the Town Hall and consisted of some of the Saturday afternoon numbers and several impromptu selections.

George Halprin, in the Liszt E flat piano concerto, was hampered by the stiff and arbitrary conducting of Chalmers Clifton, who gave the soloist absolutely no chance for effects gained through variations of tempo, and beat uncompromisingly strict time while the soloist and the orchestra propelled themselves through the concerto like a company of Prussian infantry doing "parade step." Under these circumstances a review of Mr. Halprin's playing is out of place, but it may be said that his technique was ample (except where he could not hold to the tempi he had practised) and that his tone has ring and depth. The audience liked him tremendously and made him play Chopin's G sharp minor study as an encore.

Miss Llewellyn's folksongs were not as much admired as her costume, a peasant affair in brilliant colors, with knee skirt and bright red stockings. Her numbers were out of the general scheme of the festival, and she did not sing them well.

Arthur Hackett's smooth voice and polished delivery made him a welcome feature of the program. He sounded the sentiment of his songs without affectation and through well considered tone projection and facile handling of climaxes made every note tell to the utmost.

The Humiston suite is good in construction but not interesting in its basic material. Samuel Gardner, who never had seen the suite until a few hours before he played it, made a better showing than Mr. Humiston at the piano.

Lewis M. Isaacs set himself altogether too big a task in attempting to tonalize "Atalanta." His music is extremely light, and verges in spots on the banal. It is one of the chief faults of the young American composers that they are not content to write merely "Rondos," "Andantes," "Scherzos," and "Airs," like the great composers when they gave their early works to the world. Our native tone creator never seems willing to seize upon a much lesser subject than "The Destruction of Carthage" or "The Dawn of Consciousness."

Edward Ballantine's prelude is part of the incidental music to an idyllic play in one act by Hermann Hagedorn. The instrumentation is more fertile than the subject matter, and shows a surprising degree of deftness. Mr. Ballantine manages to get much "atmosphere" of the forest without reminding us of "Pelleas et Melisande" except in a touch of Debussyism at the start of the work. Of the purely (new) orchestral works played at the Festival, Mr. Ballantine's is far and away the best.

Deems Taylor's "Witch Woman," in the inimitable Werrenrath version, made a small sized sensation. It is one of the vital contemporary songs. "Fuzzy Wuzzy," in Whiting's superficial setting, was dignified by the delivery of the singer.

Big and grand and uplifting was MacDowell's "Legend" after some of the labored and distorted music which had gone before. The clarity of the MacDowell scoring and the definiteness of his musical ideas came as a benison to at least one tortured musical soul. The orchestra was led in inspiring fashion by E. G. Hood.

FIFTH PROGRAM.

Saturday afternoon, August 22.

(At the Town Hall.)

Overture, Freischütz.....Weber
 Conducted by E. G. Hood.

Songs—
 Invocation to Eros.....Kursteiner
 Long Ago.....MacDowell
 Autumnal Gale.....Grieg
 Marguerite Dunlap.
 (Accompanied by Ruth Ashley.)

Piano concerto, E flat.....Liszt
 George Halprin.
 (Conducted by Chalmers Clifton.)
 Two movements from suite, "Atalanta"...Lewis M. Isaacs
 Dawn: Dance of the Dryads.
 The Boats of King Iasius.
 (Conducted by W. H. Humiston.)

Breton and Bohemian Folksongs.
 Louise Llewellyn.
 (Accompanied by Edward Ballantine.)
 Prelude to "The Delectable Forest"...Edward Ballantine
 (Conducted by W. H. Humiston.)

Songs—
 Ultima Rosa.....H. R. Spier
 Witch Woman.....Deems Taylor
 When Stars Are in the Quiet Skies,
 David Stanley Smith
 Fuzzy Wuzzy.....Arthur Whiting
 Reinald Werrenrath.
 (Accompanied by Ruth Ashley.)
 Legend from Indian Suite.....MacDowell
 (Conducted by E. G. Hood.)

Miss Dunlap's songs again emphasized her right to be classed as an artist of sterling merit. The MacDowell lyric, by the way, overtopped even Grieg.

The piano playing of Mr. Halprin suffered from the same drawbacks which were noticed on Friday.

A very good piece of writing is "Ultima Rosa," by Spier, a New Yorker. The Smith song was ordinary in harmony. Taylor and Whiting scored again decisively with Mr. Werrenrath's artistic support.

SIXTH PROGRAM.

(On the Pageant Stage.)

Saturday evening, August 22.

Legend from Indian Suite.....MacDowell
 (Conducted by E. G. Hood.)

Pan and the Star: Pantomime in one act. Scenario by
 Joseph Lindon Smith. Music by Edward Burlingame
 Hill.

CAST.

Pan.....Joseph Lindon Smith
 Syrinx.....Mlle. Lada
 Priest.....Henri Emetaz
 Art.....Mrs. Robert M. Parmelee
 Terpsichore.....Mlle. Lada
 (Muses, Vestal Virgins, Dryads, Fauns, Shepherds, Boccaccio, Raphael, Velasquez, Fra Filippo Lippi, Giotto,
 Van Dyck, Da Vinci, Dante.)
 (Conducted by Chalmers Clifton.)

Interpretative dances by Mlle. Lada—
 Kamarinskaja.....Glinka
 Valse Triste.....Sibelius
 Second rhapsody.....Liszt
 (Conducted by Henry F. Gilbert.)
 Comedy overture.....Henry F. Gilbert
 (Conducted by the composer.)

"Pan and the Star" was intended to be a sort of apotheosis of the entire festival, as orchestra, singing voices, dancing, pantomime and sculpture were exemplified in the production. The program gave a long and rambling story as the plot, which at best is incoherent, but the pith of the argument seems to be that with the birth of Christianity, paganism died and modern art came into being. The idea is carried through in pantomime and dance, with the

employment also of a singing chorus and large orchestra.

The music which Mr. Hill has written for this spectacle follows the rambling story too closely to be coherent or to give him much opportunity for the achievement of unity in style. He has some pretty ideas, and they are presented with a sure touch so far as orchestral dress goes. His instrumentation flows smoothly and his motifs are characteristic enough to hold the attention of the musical auditor in spite of the fascination exerted by the pageantry on the outdoor stage.

The decorations, lighting, grouping, and costumes were worthy of the best professional theatre. Mlle. Lada, who did the premiere pantomiming, gyrated with much grace, and later in the evening did several solo dances with orchestral accompaniment, in which she showed taste but not much variety of style.

Owing to the noisy departure of hundreds of the spectators after the Lada dances, the Gilbert overture had very little chance to be heard properly. It appeared to consist of several negro rhythms strung together rather loosely and given a semblance of seriousness by being worked into a fugal movement of a few measures.

SEVENTH PROGRAM.

Sunday afternoon, August 23.

(Conducted by E. G. Hood.)

Chorale A. D. 1620.....MacDowell
 Largo.....Handel
 Oben, wo die Sternen glühen.....MacDowell
 Reinald Werrenrath.

Dirge, from Indian Suite.....MacDowell
 The Creation.....Haydn
 Soloists: Miss Kline, Mr. Hackett, Percy Stephens, Peterborough MacDowell Choral Club, MacDowell Choir of
 Nashua, and Orchestra.

A full voiced choir sang the MacDowell chorale beautifully and then gave a confident and well rounded hearing of "The Creation," the music of which E. G. Hood seemed to have at his fingers' ends.

Reinald Werrenrath impressed the audience deeply with his heartfelt interpretation of MacDowell's finest song.

Olive Kline, in the Gabriel music, respected traditions, and tempered her tones modestly. Percy Stephens, the basso, on the other hand, sang with stress, and produced superabundant vocalism, even though his conception of the text was good and his diction left nothing to be desired.

The Festival's last notes caused regret that it was all over. To hear "The Creation" sung with Monadnock as the distant back wall of the auditorium, to see Pan and the nymphs disporting themselves under the star spangled black sky with an orchestra and mysteriously stirring leaves as obligato music and softly lighted pines and oak giants as the scenic accessories—those were moments worth going all the way to Peterborough to experience even if there had not been as a fitting finale a wild midnight motor dash along the banks of the Merrimac in order to catch the Bar Harbor Express at Lowell, Mass., bound for New York and prosa.

MARCELLA CRAFT PROTESTS.

The MUSICAL COURIER is in receipt of the following letter from Marcella Craft's manager, which explains itself:

New York, August 17, 1914.

To the Musical Courier:

Miss Craft telegraphs us from Chicago that she is disturbed on account of the daily newspaper announcements connecting her name with the Century Opera Company.

She has no contract with this opera company, and is only considering in the vaguest manner some "guest" appearances with them, and desires that you please point out the mistake of her being announced as a member of this opera company.

Very truly yours,
 CONCERT DIRECTION M. H. HANSON.

STRASSBURG'S CATHEDRAL.

Strassburg Cathedral, had it eyes to see and a tongue to tell, could unfold many a romance and describe many an event that now live only in the sepulchral black and rusty white of old books.

Its medieval Latin name was Monasterium Sanctæ Mariæ Virginis, but today it is called the Minster or the Cathedral. It was founded in 1015 by Bishop Wernher von Hapsburg and continued by Bishop William I. In its style the French influence predominates, and it is evident that the architects who built the nave during the years 1250-1275 were thoroughly familiar with the older church of St. Denis near Paris. The irony of fate has again brought a Hapsburg, a William and the French together in Strassburg.

The present struggle in Alsace and Lorraine is by no means the first this ancient tower has looked down upon. The inhabitants of Stratisburgum defeated a French army as long ago as 1445.

In 1520 the Reformation gained a footing at Strassburg and for the next century and a half the old cathedral heard no more of the Roman Catholic liturgy, but was filled with the hymns and chorales of the Protestant service. In 1681 the great French monarch and conqueror, Louis XIV, seized the city, and the Lutheran music was silenced. By the treaty of Frankfort in 1871, the city was restored to the empire of Germany.

No man can tell what is to happen now. The armies of the Kaiser and the French republic are locked in a deadly grip today in and about Strassburg. Will the glorious old cathedral fall? A stray shell from a modern heavy gun could topple the tower to the pavement. Its height is 465 feet and it is made of delicately chiseled stone throughout. Beside the six or seven hundred feet of a New York skyscraper, or the 985 feet of the Eiffel Tower in Paris, this Strassburg spire may not seem high. But we must not confuse modern steel work with ancient stone work.

Our modern St. Patrick's Cathedral in Fifth avenue, New York, by no means surpasses the Cathedral of Strassburg, in spite of the many centuries that intervene.

Strassburg Münster.	New York Cathedral.
Feet.	Feet.
Length, 363	400
Width, 135	180
Height, 99	112
Spire, 465	332

These prosaic figures, however, give no suggestion of the poetry and beauty of the buildings. The patient hand of time has softened the outlines and mellowed the face of the ancient building in a way that no modern structure can imitate. Centuries alone can add the blending of color, the moss and the indescribable charm which the magnificent minster of Strassburg has in such abundance.

Our brand new cathedral, fortunately, has never witnessed the scenes of horror that have so often been enacted within sight of the ancient building.

Well might Strassburg's minster recite the dismal lines of Southey:

With fire and sword the country round
Was wasted far and wide,
And many a childing mother then,
And new born baby died;
But things like that, you know, must be
At every famous victory.

They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

Whichever way the famous victory goes, we hope the "frozen music"—as de Staal called architecture—will not be ruined by an abominable cannon ball.

The autographs of Herder, Lavater, Goethe,



STRASSBURG CATHEDRAL.

Voltaire and others cut in walls can never be replaced even if the ruins should be rebuilt.

L'ITALIANO IN IL BRONXICO.

This is the home of a Neapolitan musician in the great northern suburb of New York City—to wit, the Bronx. He is a peripatetic artist whose instrument is on wheels in a kind of delivery truck which he hitches himself to and hauls from street to street. He usually plays near windows where he isn't



A NEAPOLITAN'S HOME IN NEW YORK.

wanted so that he may collect a revenue for being ordered to move on. His technic is good, but his tone is inclined to resemble that of tin cans rolling down stone steps.

He differs from the ordinary composer of good

music in that he makes money at his job and the composer doesn't.

Meeting with a hand organ was the turning point of his career as an artist. From that time he became cranky.

This house is his house. Here is where he sips his chianti and takes his dolce far niente.

SAWYER ARTISTS RETURNING TO AMERICA.

Antonia Sawyer has received either letters or cables from the following artists, assuring her they have arranged transportation and will be in America on scheduled time for all concert dates.

To begin with, Mme. Eames-de Gogorza and Emilio de Gogorza will be in New York the middle of September.

Mme. Culp and Coenraad von Bos are expected October 1.

Cordelia Lee will arrive September 15.

Katharine Goodson, instead of coming to America on January 1, as originally arranged, will be here December 1.

Because of the necessity of canceling Miss Goodson's bookings in Europe, Mrs. Sawyer is arranging bookings for the month of December in America for Miss Goodson.

A cable from Eleanor Spencer's brothers states that Miss Spencer will be in America September 1.

According to reports from these artists, none of them has been greatly inconvenienced on account of war conditions. Every effort is being made by the authorities in Europe to aid all artists and other professional people who are "bread winners" in returning to America to fill important engagements.

ECHOES OF THE OPERA WAR.

Oscar Hammerstein, famous in opera war as a generalissimo of bravery, resource and wit, is not the man to let the present European strife go by without comment germane to the happenings of the moment, and to the New York Review he said last week in accents forte:

There is no need to worry; we shall have all the grand opera that we can stand, perhaps more than we care for, but as to quality there may be something to be desired, however; there usually is at the Metropolitan.

If the worst comes to worst, some of the Met's millionaire directors have, I hear, nice tenor voices, and will be able to come to the rescue by singing a few roles themselves.

Then they have Mr. Gatti-Casazza, who is a basso profundo when he chooses to be one. He would make an admirable Mephistopheles in "Faust" in emergency.

Some of their attorneys also are singers, I should judge, by their melodious pleadings at the bar, at least they are sweet singers in the ear of Justice, and they might be requisitioned, also. So there is nothing to worry about at the Metropolitan. No matter what happens, there can be a season there.

Personally, as is well known, I am not adverse to giving grand opera myself.

I do not think that the war is going to last very long. I expect to see the German army in Paris in two weeks from today. That will end it.

As to the present whereabouts of the French army, the war correspondents are all wrong. The French army is not in Alsace, not in Belgium, not in Lorraine—it is playing the Orpheum Circuit.

The Serenaders.

A fiddler tried a serenade;
She didn't smile on him;
She scorned the music that he made,
Zim-Zim.
A fellow with a banjo came.
The damsel didn't think
It worth emerging for his game,
Plink-plink.
The third arrival won the girl,
Although his tune was punk.
He drove up with a noisy whirl,
Honk-honk.

—Puck.

POPE PIUS' INFLUENCE ON CHURCH MUSIC.

Pope Pius X, who died on Wednesday, August 19, exerted a powerful influence on the music of the Roman Catholic Church. He restored Gregorian music to the position it had held in medieval times and from which it had been thrust by the intrusion of secular music. In such matters as music it appears that the popes of Rome are at liberty freely to indulge their personal tastes. One of them may permit the freest employment of modern harmonies and dramatic effects, together with the presence of females in the choir. Another is of the opinion of the Greek statesman, Pericles, that "the less women say in public the better," and rigorously applies the rule of the Apostle Paul as expressed with such simple directness in the fourteenth chapter of the first epistle to the Corinthians: "Let your women keep silence in the churches."

The policy of the late pontiff, Pius X, is clearly shown in the paragraph from the New York Evening Sun, which we quote:

"Anybody who in any way is found to be imbued with Modernism is to be excluded without compunction from these offices, and those who already occupy them are to be removed. The same policy is to be adopted toward those who favor Modernism either by extolling the Modernists or excusing their culpable conduct, or by criticising scholasticism and the Holy Fathers, or by refusing obedience to ecclesiastical authority in any of its depositaries; and toward those who show a love of novelty in history, archæology, Biblical exegesis and, finally, toward those who neglect the sacred sciences or appear to prefer to them the profane."

It was only to be expected, therefore, that modern music was doomed when Giuseppe Sarto, the former village priest, was elected Pope of Rome. To modern ears there is something strangely remote and uncouth in Gregorian music, though much of it is unquestionably beautiful. Its effect, however, is monotonous to those who have become accustomed to the richer harmonies of our day. The Church recognizes over 600 of these compositions which are commonly called Gregorian, and to those musicians who wish for a practical guide to the performance and interpretation of Gregorian music we recommend "The Model Accompaniment of Plain Chant," by Edwin Evans. A concise historical review of Gregorian music can easily be found in Grove's Dictionary of Music. It is hardly worth our while to fill up space with mere quotations which are within the reach of everyone, but perhaps our readers may find an interest in this very unusual list of the popes. It has been compiled with no little labor. It gives at a glance the great interval that separates Pope Gregory the Great from the composers of modern music.

Pope John XXII issued an edict in 1322 against the encroachments of modern secular music on the authorized Gregorian music of the Roman Catholic liturgy, and at various periods there have been attempts to reform Church music and prevent the outside atmosphere of the love song and the theatre from penetrating to the organ loft of the churches. Pope Pius X was not the first to abolish secular abuses.

Chronology of the Popes, from St. Peter to the present day:

A. D.

- 54, St. Peter of Bethsais in Galilee, the see at Rome.
- 65, Lin, Tuscan.
- 78, Anaclet, Athenian.
- 91, Clement I, Roman.
- 96, Evariste, Greek.
- 108, Alexander I, Roman.
- 119, Sixtus, Roman.
- 128, Telesphore, Greek.
- 139, Hygin, Athenian.
- 142, Pius I, Aquileia.
- 157, Anicet, Syrian.
- 168, Soter, Campania.

- 177, Eleuthere, Greek.
- 193, Victor II, African.
- 202, Zephyrin, Roman.
- 218, Callixtus I, Roman.
- 223, Urban I, Roman.
- 230, Pontianus, Roman.
- 235, Antheres, Greek.
- 236, Fabian, Roman.
- 250, Cornelius, Roman.
- 252, Luce I, Lucca.
- 253, Stephen I, Roman.
- 257, Sixtus II, Athenian.
- 259, Denis, Greek.
- 269, Felix I, Roman.
- 275, Eutychian, Tuscan.
- 283, Caius, Dalmatia.
- 296, Marcellinus, Roman.
- 308, Marcel I, Roman.
- 310, Eusebius, Greek.
- 314, Melchiade, African.
- 314, Silvester I, Roman.
- 336, Marcus I, Roman.
- 337, Julius I, Roman.
- 352, Liberius, Roman.
- 355, Felix II, Roman.
- 366, Damasus I, Spaniard.
- 385, Sirice, Roman.
- 398, Anastasius I, Roman.
- 401, Innocent I, Albano.



POPE PIUS X.

- 417, Zosimus I, Greek.
- 418, Boniface I, Roman.
- 422, Celestin I, Campania.
- 432, Sixtus III, Roman.
- 440, Leo I the Great, Tuscan.
- 468, Ilario, Sardinia.
- 471, Simplicius, Tivoli.
- 483, Felix III, Roman.
- 492, Gelasius I, African.
- 496, Anastasius II, Roman.
- 498, Symmachus, Sardinia.
- 514, Hormisdas, Frosinone.
- 523, John I, Tuscan.
- 526, Felix IV, Samnite.
- 530, Boniface II, Roman.
- 532, John II, Roman.
- 535, Agapit I, Roman.
- 536, Sylvester, Campania.
- 538, Vigilius, Roman.
- 555, Pelagus I, Roman.
- 560, John III, Roman.
- 574, Benedict I, Roman.
- 578, Pelagus II, Roman.
- 590, Gregory I, or the Great, Roman.
- 604, Sabinian, Blere.
- 607, Boniface III, Rome.
- 608, Boniface IV, Marse.
- 615, Deusdedit, Rome.
- 619, Boniface V, Naples.
- 625, Honorius I, Campania.
- 640, Severinus, Roman.
- John IV, Dalmatia.
- 641, Theodore, Greek.

- 649, Martin I, Todi.
- 655, Eugenius I, Roman.
- 657, Vitalian, Segni.
- 672, Adeodatus, Roman.
- 676, Domnus I, Roman.
- 678, Agathon, Sicily.
- 682, Leo II, Sicily.
- 684, Benedict II, Roman.
- 685, John V, Syria.
- 686, Conon, Sicily.
- 687, Sergius I, Syria.
- 701, John VI, Greek.
- 705, John VII, Greek.
- 708, Sisinus, Syria.
- Constantine, Syria.
- 715, Gregory II, Roman.
- 731, Gregory III, Syria.
- 741, Zacchariah, Greek.
- 752, Stephen II, Roman.
- 757, Paul I, Roman.
- 768, Stephen III, Sicily.
- 772, Adrian I, Roman.
- 795, Leo III, Roman.
- 816, Stephen IV, Roman.
- 817, Pascal I, Roman.
- 824, Eugenius II, Roman.
- 827, Valentine, Gregory IV, Roman.
- 844, Sergius II, Roman.
- 847, Leo IV, Roman.
- 855, Benedict III, Roman.
- 858, Nicholas I, Roman.
- 867, Adrian II, Roman.
- 872, John VIII, Roman.
- 882, Marin I or Martin II, Tuscan.
- 884, Adrian III, Roman.
- 885, Stephen V, Roman.
- 891, Formose, Roman.
- 896, Boniface VI, Stephen VI, Roman.
- 897, Roman I, Tuscan.
- 898, Theodore II, John IX, Tivoli.
- 900, Benedict IV, Roman.
- 903, Leo V, Ardea, Christopher, Roman.
- 904, Sergius III, Roman.
- 911, Anastasius III, Roman.
- 913, Laudon, Sabine.
- 914, John X, Ravenna.
- 928, Leo VI, Roman.
- 929, Stephen VII, Roman.
- 931, John XI, Roman.
- 936, Leo VII, Roman.
- 939, Stephen VIII, German.
- 942, Marin II, or Martin III, Roman.
- 946, Agapit II, Roman.
- 956, John XII, Roman.
- 964, Leo VIII, Roman.
- 965, John XIII, Roman.
- 972, Benedict VI, Roman.
- 974, Domnus II, Roman.
- 975, Benedict VII, Roman.
- 983, John XIV, Italian.
- 985, John XV, John XVI, Roman.
- 996, Gregory V, Roman.
- 999, Silvester II, Auvergne.
- 1003, John XVII, John XVIII, Roman.
- 1009, Sergius IV, Roman.
- 1012, Benedict VIII, Roman.
- 1024, John XIX, Roman.
- 1033, Benedict IX, Roman.
- 1046, Gregory VI, Roman.
- 1047, Clement II, Saxon.
- 1048, Damasus II, Bavaria.
- 1049, Leo IX, German.
- 1055, Victor II, German.
- 1057, Stephen X, Lorraine.
- 1058, Nicholas II, Burgundy.
- 1061, Alexander II, Milan.
- 1073, Gregory VII, Tuscan.
- 1086, Victor III, Benevento.
- 1088, Urban II, Lasery.
- 1099, Pascal II, Tuscan.
- 1118, Gelasius II, Gaeta.
- 1119, Callixtus II, Burgundy.
- 1124, Honorius II, Bologna.
- 1130, Innocent II, Roman.
- 1143, Celestin II, Tuscan.
- 1144, Luce II, Bologna.
- 1145, Eugenius III, Pisan.
- 1150, Anastasius IV, Roman.
- 1154, Adrian IV (Breakspare), England.
- 1159, Alexander III, Sienna.
- 1181, Luce III, Lucca.
- 1185, Urban III (Crivelli), Milan.
- 1187, Gregory VIII, Clement III.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct.—Editor MUSICAL COURIER.]

- 1191, Celestin III, Roman.
- 1198, Innocent III (Conti), Anagni.
- 1216, Honorius III (Savelli), Rome.
- 1227, Gregory IX (Conti), Anagni.
- 1241, Celestin IV, Milan.
- 1243, Innocent IV (Fieschi), Genoa.
- 1254, Alexander IV (Conti), Anagni.
- 1261, Urban IV, Troyes.
- 1264, Clement IV (Foucaud), Languedoc.
- 1271, Gregory X, Piacenza.
- 1276, Innocent V, Savoy; Adrian V, Genoa.
- 1277, Nicholas III (Orsini), Roman.
- 1281, Martin IV, Montpinc.
- 1285, Honorius IV (Savelli), Roman.
- 1287, Nicholas IV, Ascoli.
- 1292, Celestin V, Neapolitan.
- 1294, Boniface VIII (Gaetani), Anagni.
- 1303, Benedict XI (Boccasini), Treviso.
- 1305, Clement V (De Gouth), Gascony.
- 1316, John XXII (D'Uise), Quercy.
- 1334, Benedict XII, Roix.
- 1342, Clement VI, Limousin.
- 1352, Innocent VI, Limousin.
- 1362, Urban V (De Grissac), Gevandan.
- 1360, Gregory XI, Limousin.
- 1378, Urban VI (Prignani), Naples.
- 1389, Boniface IX (Tomacelli), Naples.
- 1404, Innocent VII (Meliorati), Abruzzi.
- 1406, Gregory XII (Corario), Venetian.
- 1409, Alexander V (Philarge), Crete.
- 1410, John XXIII (Cossa), Naples.
- 1417, Martin V (Colonna), Rome.
- 1431, Eugenius IV (Condolmere), Venetian.
- 1447, Nicholas V, Sarzana.
- 1455, Callixtus III (Borgia), Spain.
- 1458, Pius II (Piccolomini), Sienna.
- 1464, Paul II (Barbo), Venetian.
- 1471, Sixtus IV (De la Rovere), Savona.
- 1484, Innocent VIII (Cibo de Melfe), Genoa.
- 1492, Alexander VI (Lenzoli Borgia), Spain.
- 1503, Pius III (Piccolomini), Sienna.
- Julius II (De la Rovere), Savona.
- 1513, Leo X (Medici), Florence.
- 1522, Adrian VI (Florent), Holland.
- 1523, Clement VII (Medici), Florence.
- 1534, Paul III (Farnese), Rome.
- 1550, Julius III (Del Monte), Rome.
- 1555, Marcel II (Crevin), Fano.
- Paul IV (Caraffa), Naples.
- 1559, Pius IV (Medichini), Milan.
- 1566, Pius V (Ghislieri), Liguria.
- 1572, Gregory XIII (Buoncompagni), Bologna.
- 1585, Sixtus V (Peretti), Ancona.
- 1590, Urban VII (Castagna), Genoa.
- Gregory XIV (Sfrondati), Cremona.
- 1591, Innocent IX (Faccinetti), Bologna.
- 1592, Clement VIII (Aldobrandini), Bologna.
- 1605, Leo XI (Medici D'Ottoliano), Florence.
- Paul V (Borghese), Rome.
- 1621, Gregory XV (Ludovisi), Bologna.
- 1623, Urban VIII (Barberini), Florence.
- 1644, Innocent X (Pamphili), Rome.
- 1655, Alexander VI (Chigi), Sienna.
- 1667, Clement IX (Rospigliosi), Tuscany.
- 1670, Clement X (Altieri), Rome.
- 1676, Innocent XI (Odescalchi), Milan.
- 1689, Alexander VIII (Ottononi), Venice.
- 1691, Innocent XII (Pignatelli), Naples.
- 1700, Clement XI (Albani), Urbino.
- 1721, Innocent XIII (Conti), Rome.
- 1724, Benedict XIII (Orsini), Rome.
- 1740, Benedict XIV (Lambertini), Bologna.
- 1750, Clement XII (Corsini), Florence.
- 1758, Clement XIII (Rezzonico), Venetian.
- 1769, Clement XIV (Ganganelli), S. Angelo in Vado.
- 1775, Pius VI (Braschi), Cesena.
- 1800, Pius VII (Chiaromonte), Cesena.
- 1823, Leo XII (Della Genga), Spoleto.
- 1829, Pius VIII (Castiglioni), Cingoli.
- 1831, Gregory XVI (Cappellari), Belluno.
- 1846, Pius IX, Ancona.
- 1878, Leo XIII, Voscian.
- 1903, Pius X, Venetian.
- 1914, —?

LEONARD BORWICK'S ORCHESTRAL DATES.

Leonard Borwick's orchestral dates are augmenting constantly. Recent additions to the list are engagements with the Minneapolis Symphony Orchestra for January 5, 1915, with the Boston Symphony Orchestra in Boston during April, and with the New York Symphony Orchestra during January in New York, and again during March, both in New York and in Brooklyn.

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Alt-house, Richard Aldrich, Cecil Ayres, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

B

Louis Blumenberg, Alexander Bloch, W. L. Blumen-schein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Bufroughs, Mrs. A. M. Blair.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centanni, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coint, Ernesto Consolo, Charles Cooper, Andrea Casertani, Lina Cavalieri.

D

Frank Dazarosch, Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel.

E

Annie Ellermann, Albert Elkus, Emma Eamea, Edwin Evans, Rudolph Engberg, C. A. Ellis, O. Gordon Erickson, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flech, Edoardo Ferrar-Fontana, Flonzaley Quartet, Martha Falk-Mayer, S. M. Fabian.

G

Giulio Gatti-Casazza, Frank Gittelton, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodem Giogini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Johanna Galski, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans.

H

Julia Hostater, Kathleen Howard, Victor Harris, David Hochstein, Ellis Clark Hamman, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, Karleton Hackett, George Nelson Holt, Gustav Holmquist, Elmer G. Hoelzle, Edna ver Haar, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann.

J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Frank Norris Jones.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Earle G. Killeen, Sergei Kotlarsky, Morgan Kingston, Mr. and Mrs. Knapfer, Georgia Kolber, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koennenich, Henry Kaspar, Mrs. Joseph Kaspar, Mrs. J. B. Kendall.

L

Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Tina Lerner, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zettali Martin, Adolph Mühlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis MacLennan, Florence Easton MacLennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, L. H. Mudgett, Dr. Karl Muck, Otilie Metzger, Lucien Muratore, Vannie Marcoux, Margaret Matzenauer, André Maquarre, Elisabeth Mack, Yolanda Mörö, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Wilhelm Middelschulte.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegard Nash.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, W. B. Olds, Margarete Ober, Emil Oberhoffer.

P

Elizabeth Kelso Patterson, Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Daniel Protheroe, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peacock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlova.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddish, Meta Reddish, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer.

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Paul Steindorff, Theodore Spiering, Oscar Saenger, Andrea de Segurula, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Edgar Stillman Kelley, Eleanor Spencer, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sikesz, Arrigo Serato Svecik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Della Thall, Adolph Tandler, Arturo Toscanini, Jacques Thibaud, Luisa Tetrizzini, Otto Tuft, Oswald Thumser.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Louise St. John Westervelt, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank, Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen.

Y

Eugen Ysaye, S. Contantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Leopold Stokowski, conductor of the Philadelphia Orchestra, and his wife, Olga Samaroff-Stokowski, the pianist, arrived in New York this week on the steamer Noordaam.

Hannah Butler, the Chicago soprano, has returned to this country and is at present in Maine.

M. H. Hanson, the New York concert manager, is expected home this week via Montreal.

Alma Gluck, the prima donna soprano, and Efreim Zimbalist, the Russian violinist, sailed from Havre August 22, and are due in New York about August 30.

Louis Victor Saar, composer-pianist, and teacher of theory at the Cincinnati College of Music, is at present with his family in Wisconsin, having returned from abroad Wednesday, August 12.

Gertrude F. Cowen, the New York concert manager, returned from Europe last week.

Daniel Protheroe, the Chicago conductor, returned this week from the war zone on the steamship Campania.

Mary C. Bergersen, a Chicago pianist, is reported to be en route home from Vienna on the steamship New Amsterdam.

Charles L. Wagner, the New York concert manager, returned last week via Quebec.

Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, returned to this country last week.

Vida Llewellyn, pianist, who is to make an American tour this coming season, arrived in New York last Sunday, August 23, on the steamship Cameronia and will spend the balance of the summer at her home in Chicago.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Albert Stahl, Berlin.

VARIATIONS ET FUGUE SUR UN THÈME ORIGINAL. Composed for the piano by Martinus Sieveking.

There are fourteen variations, a difficult free fugue, and again more variations in this brilliant and solidly constructed work of twenty-seven pages. The original theme is simple and diatonic. It might have served for one of Weber's genial set of variations. But only a composer who had lived after Schumann and Brahms could have written some of the later variations of this set. The four part fugue is immensely difficult and is only to be attempted by the most advanced players, who have not only polyphonic skill, but a command of octaves as well, and plenty of freedom in moving their hands rapidly across great stretches of keyboard for distant chords. There is a good deal of modern spirit and force in the fugue, which is by no means too formal and academic for the accompanying variations. This work is worthy of the serious attention of concert pianists, for whom it is evidently intended. Writers of this class of work must be prepared to live on glory or on funds collected from other sources. To put it mathematically, we might say that remuneration for a musical work decreases according to the square of the counterpoint. This work contains a lot of fine counterpoint.

D. Rahter, Leipsic.

QUINTET IN D MINOR, for piano, two violins, viola and cello. Composed by W. H. Pommer, op. 21.

This is a work that makes little more than a moderate amount of exertion on the part of the performers and does not require concert violinists to perform. From the comparative simplicity of the string parts we are inclined to think that the composer is primarily a pianist. The piano part is certainly more difficult than any of the string parts are for their respective instruments, particularly the cello part, which, with the exception of an awkward passage here and there, might be read at sight by an expert performer.

Musically, the work is melodic and direct, free from exaggerations and subtleties, and one that would be quite likely to appeal to intelligent amateurs as well as to professional players. It is written in four sections—allegro con moto, andante non troppo, allegro assai e con brio, and allegro vivace—though the music is intended to be continuous and without the breaks so characteristic of classical chamber music. The engraving and printing of this quintet is in the finest German style and could not be bettered.

F. E. C. Leuckart, Leipsic.

Piano Compositions by Emil Kronke—CHANT NAPOLITAIN, FOUR GERMAN DANCES, MENUETTO, SCÈNE ROMANTIQUE, VALSE LÉGÈRE, TROIS PENSÉES MUSICALES, TROIS VALSES ÉROTIQUES.

These works belong to the medium grade of teaching pieces and are suitable for almost any good amateur pianist. They are well written, melodious and attractive compositions without pretensions or distinction.

Rob. Forberg, Leipsic.

PIANOFORTE-STUDIEN FÜR DIE LINKE HAND ALLEIN. By Mary Wurm.

These studies for left hand alone are not merely finger exercises, as the following list will show:

- No. 1. Forty daily studies.
- No. 2. Song without words.
- No. 3. Idylle, etude.
- No. 4. Little song.
- No. 5. Chopin's E flat nocturne transcribed for left hand alone.

From a musical point of view, these left hand performances are without attraction. It does not help the music

in the least for the audience to watch a pianist keep his balance by holding on to the piano stool while he twists and forces his left hand to the upper part of the keyboard, where it does not belong. As studies for the left hand, these works have value nevertheless. No pianist can be a great performer today who has not "two right hands."

Verlag von H. Neal, Heidelberg.

AUF EINER BURG, a cycle of piano pieces. Composed by Heinrich Neal.

There are ten of these little pieces, more or less after the style of Grieg's "Lyrical Pieces." They are moderately difficult, well written, and musically attractive pieces which might enjoy a certain amount of popularity among teachers. The German titles of the ten numbers are: "Morgendämmerung," "Linde im Schlosshof," "Irmgard," "Altes Lied," "Fahrender Sänger," "Stürmische Werbung," "Heiligenbild," "Auszug zum Kampf," "Schweres Lied," "Frühling."

G. H. van Eck & Zoon, Haag, Holland.

FANTASIE VOOR VIOL EN PIANO, or, Fantasie for violin and piano. By D. Stalman.

This is essentially a violin solo with an easy, accompaniment for the piano. The violin part is by no means easy; but the difficulties in the violin part are written by a violinist who knows how to make them effective. There are many changes of tempo in this short work of seven pages. A uniformity of style, however, makes the work coherent in spite of ever changing time and key signatures. Students of the violin who have got beyond the first grades and are looking for a pleasing solo of no great depth might easily find this fantasia of D. Stalman to their taste.

One Century Ago.

One hundred years ago the musical world observed the centenary of Johann Christopher von Gluck, the melodious German, who yet lives through his operas "Orfeo," "Alceste," "Iphigenia in Aulis" and "Iphigenia in Taurus." While Gluck was a German by birth, his brilliant successes were in Paris. He took the tragedies of Corneille and Racine as models upon which to form the splendor and grandeur of musical harmony. The opera of "Iphigenia" was his greatest work. When it was performed for the first time in Paris in 1774, it was an immediate success, and even the literary circles took up the question of its merits. Jean Jacques Rousseau became an appreciative admirer of Gluck, and Marie Antoinette, who was then the dauphiness at Paris, became one of his pupils.—Waltham, Mass., Daily Free Press-Tribune.

David Robinson Opens Season.

David Robinson, violin virtuoso, and formerly concertmaster of the Chicago Grand Opera Company, has resumed teaching. He has a large class of advanced violin students. Mr. Robinson will also accept engagements for concert and ensemble playing.

International Battle Hymn.

(Blanks to be filled in according to the singer's sympathies.)

Ye sons of, awake to glory!
The voice resounds like thunder peal,
And beardless boys and grandsires hoary
Bind firm the belt and bare the steel.
Ye mariners of, arise!
To arms, to arms! Ye men of!
On sea and land the banner flies!
Brave hearts and true defend the!

Oh, who have with bled,
The God of defends the right;
Far has the mighty summons sped;
To arms! To arms! And forth to fight!
"On, on to!" rings the cry,
And loyal soldiers follow all.
See where the foemen's banners fly!
Forward, to conquer or to fall!

Almighty Ruler, guard our cause,
And o'er our armies stretch Thy hand;
To vict'ry lead! No rest, no pause,
Till is driven from our land;
Till haughty is humbled low,
Her bones are broken on the sod;
Forth with our conquering army go
And vindicate our right, in God.

Brave hearts and true, awake to glory!
Hark, hark, the myriads bid you rise.
'Mid clash of steel, through combat gory,
Follow where fame and honor lies!
Stand ye for until your arms
Have hurled proud in flight!
Brave hearts and true, in war's alarms,
May God be with us and the right.

DENVER PHILHARMONIC ORCHESTRA
SEASON WILL BEGIN OCTOBER 15.

New Business Manager Engaged—Noted Soloists Will Assist Orchestra Which Is to Be Enlarged—Chamber Music Series at Brown Palace—Summer Orchestral Concerts in the Parks.

2735 East Colfax Avenue,
Denver, Col., August 10, 1914.

Announcement has been made to the effect that Robert Slack is to be associated with the Denver Philharmonic Orchestra as business manager, having signed a contract with that organization for three years.

Mr. Slack has for many years past managed a series of artistic concerts, bringing to Denver many noted artists. This series will be discontinued and as manager of the Philharmonic Mr. Slack will bring celebrated artists to appear at each orchestral concert. The concerts, six in number, will be given at the Auditorium at night instead of the afternoon, as has heretofore been the custom.

The large seating capacity of the city's building will enable the organization to make the prices of admission lower than usual.

The first concert will be given October 15, with Julia Claussen, contralto, of the Chicago Grand Opera Company, as soloist. Other artists engaged are Rudolph Ganz, Arrigo Serato, John McCormack, Elena Gerhardt and Alma Gluck.

The orchestra, under Horace Tureman, will be enlarged and every effort is being put forth to make it one of the best in the West.

A LECTURE-RECITAL.

John Orth, the eminent Boston pianist, who is visiting in Denver, gave a lecture piano recital—"With Liszt in Weimar"—at the Central Christian Church on Wednesday evening, July 29. A good sized audience was present to greet Mr. Orth and a musical treat was enjoyed.

CHAMBER MUSIC SERIES.

A series of four concerts of chamber music is being given during the month at the Brown Palace Hotel by Alexander Saslavsky, violinist, Alfred de Voto, pianist, and Herbert Riley, cellist.

The program for the first concert consisted of Handel's sonata, No. 4, in D major; Mozart's trio, in G major, and Beethoven's "Kreutzer" sonata. This program, given on Thursday morning at 11 o'clock, was well attended by an audience of more than three hundred people.

The second concert, Thursday morning, August 6, was as well attended and the program equally as interesting as the first. Schubert's trio in B major; sonata in D minor, by Corelli; sonata in G major, by Grieg, and the Mendelssohn trio in D minor were given.

SUMMER ORCHESTRAL MUSIC.

The orchestral concerts at Lakeside will continue during August, while those at Elitch's Gardens will close on Friday, August 14. The programs at both places have been most enjoyable and instructive. The attendance has been good, considering that they have been given on the same day and hour at each resort.

The local soloists appearing at Elitch's have been Della Hoover, violinist; Miss la Zar, soprano; Evalyn Knapp Martin, soprano; Everett Steele, pianist, and Mrs. Roblin Davis, contralto.

Those singing with the Cavallo Orchestra at Lakeside were: Agnes Clark Glaister, soprano; Bertie Berlin, soprano; Maud Norman Reiley, contralto.

Dr. Francisco P. Cavallo, New York basso, and brother of Conductor Cavallo, will appear with this orchestra on Friday afternoon, August 14, singing "It Is Enough," from "Elijah."

ARTISTS TO BE HEARD NEXT WINTER.

Mme. Galski, Maude Powell and Germaine Schnitzer will be presented to Denver audiences during the winter in concerts given by the Cavallo Orchestra.

DOLORES REEDY MAXWELL.

Air Pressure in Musical Instruments.

In an interesting article in the Philosophical Magazine, Mr. Foord refers to Dr. Stone's table of wind pressure required to play various notes of the scale on various wind instruments. The table indicates that as the notes rise higher in the scale the air pressure necessary to produce them increases with most wind instruments, although not with all. In the clarinet, for example, the pressure decreases from the low notes to the high ones, varying from 15 inches of water to 8 inches. Mr. Foord repeated these experiments on the clarinet and saxophone, playing the whole range of notes first loudly and then softly. For the clarinet it is found that the pressures fall as the notes rise, agreeing with Dr. Stone's table, although the inverse law holds good for the oboe, bassoon, horn, cornet, trumpet, euphonium and combardon. With the saxophone it is found that the pressure corresponding to notes at the beginning and end of the register are equal, the pressure rising to a maximum at the note D about half way through the scale.—Altoona (Pa.) Times.

Pasquale Tallarico's Success.

This young pianist of Italian parentage came to New York when he was ten years old and has studied exclusively in his land of adoption. His growth, intellectually, technically and musically, has been steady, and, it is said, he bids fair to become a pianist of prominence. A musical temperament, a winning personality, together with dignity and grace of manner on the platform, are strong factors in the makeup of a concert artist, and these young Tallarico possesses.

He made a successful debut last season at Aeolian Hall, New York, and has followed this up by appearances with the Philadelphia Orchestra (under Leopold Stokowski) and recitals in various important musical centers. Wherever he has played he has created an excellent impression. His success in Lowell, Mass., was remarkable, as the following extracts from his criticisms will show:

Perhaps nothing pleased more than the "Sonata Appassionata" of Beethoven; the pianist grasped the big pulsing motif and brought it forth in a manner which bespoke his blood. Theatricalism was not present. . . . May pianists of the type of Tallarico come here frequently!—Lowell Courier-Citizen.

A large audience enjoyed the artistic work of Pasquale Tallarico. . . . His work in the Beethoven sonata was a revelation and delight. . . . In the Chopin ballade, Liszt's "Gnomesreigen" and second rhapsody he exhibited a wonderful degree of virtuosity and command of his instrument.—The Lowell Sun.

Other recitals were equally successful, notably one at the Mary Baldwin Seminary, Staunton, Va.

The Staunton Daily News said:

Pasquale Tallarico had double cause to feel highly flattered last night when he appeared at the Mary Baldwin Seminary, for not only was he received with rapturous applause, but he rendered several numbers on his program decidedly better than they have ever been heard before in this city. . . . The seminary is to be congratulated in the very highest terms for giving Staunton music lovers this artistic treat.

Tallarico is spending the summer in the White Mountains, studying and enjoying nature. He expects to tour the country quite extensively this season and has arranged to go West for recitals in October and November and South following his return from the West.

Katharine Goodson Facing Phenomenal Season.

One of the American war refugees, who saw Katharine Goodson while in London recently, said the famous pianist, despite the raging conflict in Europe, would return to America next winter and "face a phenomenal season." The artist was at her home, 14 St. John's Wood Road, London, when last interviewed, and while much concerned over conditions, was happy in the thought that she was soon to pay another visit to America. This will be Miss Goodson's sixth tour of the New World; her manager has contracts for three orchestral appearances and fifteen recitals with many tentative dates. Miss Goodson will arrive in time for her first New York recital, which takes place at Carnegie Hall, on January 2. Some of the important appearances for January, February and March will be as follows:

January 8—Auburn, N. Y.
January 11—Aurora, N. Y.
January 18—Chicago, Ill.
January 21—Recital in Brooklyn.
February 16—Guelph, Canada.
February 18—Detroit, Mich.
February 25—St. Paul, Minn.
March 2—Kansas City, Mo.
March 7—Wichita, Kan.
March 9—Columbus, Ohio.
March 11—Cincinnati, Ohio.
March 25—Hartford, Conn.
March 26—Greenfield, Mass.
April 14—Bridgeport, Conn.

Asbury Park Music Festival.

A music festival is to be held in Asbury Park, N. J., by the B. P. O. Elks, No. 128, at the Beach Auditorium on the evenings of August 25, 27, and 29. The following artists have been engaged to appear on Tuesday evening, August 25, Mabel Garrison, Orville Harold, and Eva Mylott. On Thursday evening Alice Nielsen, George Dostal and Nahan Franko will be heard, and on Saturday evening, August 29, Alice Nielsen will again be heard, the other artists being Rosa Olitzka, Florencio Constantino, Jerome Uhl, and Emil Polak.

These concerts are to be given in order to raise money for the new building that has just been erected by the Elks in Asbury Park.

Gabrilowitsch Safe.

London Charlton has received a cable dispatch from Ossip Gabrilowitsch, the Russian pianist, stating that he and his wife, Clara Clemens-Gabrilowitsch, are safe in Zurich, Switzerland. Mr. Gabrilowitsch and his wife were living in Berlin at the outbreak of the present hostilities, and as the pianist is a Russian, there was much anxiety as to his welfare, fears which the message just received place at rest. Both Mr. and Mrs. Gabrilowitsch are sched-

uled for American concert tours this forthcoming season. They were not planning to come to this country before December, but Mr. Charlton now thinks that the European situation may prompt them to sail much earlier than they had expected. The Zurich telegram, in accordance with present regulations, was in French, and told of the artists' good health as well as their safe arrival in Switzerland.

VIDA LLEWELLYN HAS ARRIVED IN AMERICA.

Brilliant Pianist Reaches New York from Europe and Will Remain for the Balance of the Summer in Chicago—Will Tour This Country During Coming Season—Relates Exciting Experiences in War Zone.

Vida Llewellyn, the brilliant pianist, who is to tour America this season under the management of the Concert Direction M. H. Hapson, arrived in New York, Sunday, August 23, on the steamship Cameronia of the Anchor line after an exciting time.

When the war clouds began to gather, Miss Llewellyn was making the Rhine journey up the river to Mainz and thence to Wiesbaden and Frankfurt. The first signs of war were the military guards lining the bridges and the



VIDA LLEWELLYN.

adjacent river banks, and on the rail trip between Wiesbaden and Frankfurt. Miss Llewellyn saw that the railroad stations were occupied by companies of soldiers.

On the day before mobilization was ordered (July 31), Miss Llewellyn left Frankfurt for Berlin. Even then, she says, the trains were crowded to the limit and people sat on suitcases or stood in the aisles, passages and vestibules wherever there was an inch of space. Miss Llewellyn was permitted to draw £20 in paper (not gold) in Berlin, no larger sum than this being allowed. From Berlin she went to the Hook of Holland and there embarked for England. The trains on this trip were again overcrowded and no attempt was made to adhere to any schedule time. As for baggage, Miss Llewellyn, being so fortunate as to speak German, was able to look after her own, standing at the door of the baggage van and personally seeing to it that it was put on the right train and not removed on the way. She says that she had no great trouble in accomplishing this, and that she met with none of the discourtesy from the Germans, of which other travelers so bitterly complain. In London Miss Llewellyn remained a week and a half waiting to get passage, and finally sailed in a room built especially in the steerage. This, says Miss Llewellyn, was not particularly uncomfortable, although far forward. The trip was quiet and uneventful.

Miss Llewellyn, who was to have remained in Europe all summer preparing for her coming tour, and had planned to sail by the Prinz Friedrich Wilhelm on October 6, will now go to her Chicago home for the remainder of the summer.

Fremstad to Sing with New York Symphony.

Olive Fremstad's first appearance in New York City next season will be as soloist with the New York Symphony Orchestra at its pair of concerts in Aeolian Hall, October 31 and November 1.

Slezak's Long Delayed Letter.

A delayed letter from Leo Slezak, the giant Czech tenor, which evidently had been opened many times and showed by its frequent handling that it had suffered much on its twenty-six day transit from the singer's home in Bavaria to the office of Haensel & Jones, in New York, says among other things, that the former Metropolitan Opera favorite is temporarily laid up with a badly sprained ankle.

According to the letter Mr. Slezak was out on his country estate with his children and dogs making a few hundred feet of film with his moving picture camera when he accidentally stepped into a small hole in the turf. Owing to his great weight, the sprain is a severe one, but the tenor says his voice is in no way affected by his crutches.

The singer tells in his humorous way of his trouble in getting a pair of crutches in the neighboring village large enough for him. Slezak says that finally one of his farm hands made him a pair by cutting down two fair sized young cypress trees. The upholstering for the arm pits required part of a sofa pillow for each crutch.

That the giant tenor did not dream of war is indicated by the fact that he mentions in his letter that he has received word that he is to sing for his beloved emperor at the Royal Palace early in October, and that the summons further stated that he might expect another royal decoration at the time of the October visit to the palace.

Slezak is due in America late in December. His concert itinerary extends from coast to coast and lasts well into May. The great popularity of Slezak in the Far West is indicated by some twenty engagements in California, Oregon, Washington and British Columbia, and his tour includes nearly all of the important cities of the United States and Canada.

Stickles Pupil in "Elijah."

Notable among the many attractive features which marked the performance of Mendelssohn's "Elijah," conducted by Tali Esen Morgan in the Auditorium at Ocean Grove, N. J., on Saturday evening, August 15, was the admirable work of the contralto, Alice Louise Mertens, as Queen Jezebel. This young artist, who is a pupil of the prominent New York vocal teacher and coach, William Stickles, possesses a voice of richness and rare beauty. The exquisite contralto quality of her voice, with its manifold color resources, makes her gift one that undoubtedly will attract wide attention in the concert and oratorio field. Her interpretations were characterized by original impressiveness and with a keen appreciative sense of the spiritual solemnity contained in the work. These effective attributes were strikingly displayed in her appealing rendition of "O Rest in the Lord." Miss Mertens, both as a musician and a singer, is another addition to the distinguished list of convincing results hailing from the Stickles studio.

Victor Harris in New York.

Victor Harris was caught in Etretat, the French resort, at the outbreak of hostilities. He says the excitement was great, of course, and in a remarkably short space of time all of the men had left town, only old men, boys and foreigners, chiefly Americans, remaining. At first Mr. Harris did not take the matter seriously, but after four days he saw that it was time to move. In order to accomplish this he had recourse to a hay wagon for himself and a second hay wagon trailing on behind for the trunks. In this way he reached port and embarked for England and thence, via the steamship St. Louis for America.

Mr. Harris announces that he is remaining in New York and will be found at his usual address.

Frank Gittelsohn Heard From.

Frank Gittelsohn, the noted American violinist, who has been concertizing in Europe during the past two years and who is to play here for the first time professionally this coming fall, has been heard from. The agents of the Holland-American line in Rotterdam cabled his father, who is a prominent physician living in Philadelphia, for funds to prepay the passage to this country of Mr. Gittelsohn and his mother, and it is presumed they will arrive here within a short time. Mr. Gittelsohn opens his tour on October 28, when he will be the soloist with the Philadelphia Orchestra in his home city, Philadelphia.

Foster & David Prospectus.

Foster & David are preparing an elaborate prospectus of the artists under their management. It will be extensively illustrated and will be distributed gratis to their clients early in September.

Samuel Gardner at MacDowell Festival.

Samuel Gardner, violinist, was one of the artists appearing at the MacDowell Festival at Peterborough, N. H., on August 20.

Cecil Fanning at Monteagle Assembly.

Cecil Fanning the American baritone, scored a brilliant success at the Monteagle Assembly, Tennessee, when he appeared there on August 11, 12, 13 and 14 in four wholly different recital programs.

The following notice, taken from the Nashville Banner of August 17, speaks of his performances during that week and includes the program of English songs used on the last evening of his engagement at the Assembly. A more detailed review of the four programs used will appear in the next issue of the MUSICAL COURIER:

Monteagle, Tenn., August 17.—The idea of having two music festivals during the season, one in the first half, the other in the second half, was a most happy one, as it enabled the guests who came for either part of the summer to have an opportunity of hearing a special musical program. The present week has been a festival of song. On all sides have been expressions of highest praise for the splendid programs given this week, in four recitals by the gifted and accomplished young singer, Cecil Fanning, who was so ably assisted at the piano by H. B. Turpin. Mr. Fanning's versatility is remarkable, and his memory prodigious, while he conquers all the difficulties in the way of a singer. His reception at the assembly has been such as might gratify any singer, the enthusiasm enkindled amounting to an ovation.

It was with great manifested pleasure that the audience heard the announcement that Mr. Fanning would remain at Monteagle until today. In addition to the following program four encores were given:

SHAKESPEAREAN SONGS.

If Music Be the Food of Love (Twelfth Night) (1781),
John Clifton
I Know a Bank (Midsummer Night's Dream).....Henry Parker
Cuckoo Song (Love's Labor Lost) (1710).....Dr. Arne
Over Hill, Over Dale (Midsummer Night's Dream) (1784),
Thomas Cooke

RUSSIAN SONGS.

A Song to India.....Rimsky-Korsakoff
O Thou Billowy Harvest Field (Tolstoi).....Rachmaninoff

FOLKSONGS.

Turn Ye to Me.....Old Highland
Caller Herring'.....Old Scotch
Meet Me by Moonlight Alone.....Old English
The Keys of Heaven (dance song).....Old English
Air from the cantata, Sir Oluf (libretto by Cecil Fanning),
Harriet Ware

I Had a Dove (adapted from Keats).....Carl Busch
The Fool of Thule (Bowles).....Pietro Yon
I Mind the Day (Moirs O'Neill).....Charles Willeby
Someday, Sometime (Clark).....Palmer John Clark
The Charge of the Light Brigade (Tennyson).....Alfred Hiles Bergen
(Advertisement.)

The suggestion of a statue to Nordica calls attention incidentally to the fact that we have few statues to women. And that is especially unfortunate when you think how much more graceful skirts are than pantaloons.—Boston Budget.

Louis Victor Saar Back from Europe.

"After all kinds of excitement, which prevailed during my last days in Europe, before and during mobilization," writes Louis Victor Saar, the well known pianist, composer and teacher of composition at the Cincinnati College of Music, in a letter to the MUSICAL COURIER, from Provemont, Mich., and dated August 17, 1914, "I returned to New York last Wednesday (August 12) on the steamship Potsdam, and went West that very afternoon to join my wife and children, who are summing here and of course worrying. I consider myself very lucky that I made my escape as quickly and safely.

"While abroad I heard from a number of friends in the profession, who, I am afraid, are still detained. My friend, Wilhelm Middelschulte, from Chicago, with whom I went abroad on the Kronprinzessin Cecilie, must still be in Dortmund. Dr. Kunwald wrote to me from Berneck (Fichtelgebirge) and Louis Koemmenich from Interlaken. He and his family intend to spend August in Lausanne. I know that Theodore Spiering tried very hard to come over here permanently. This unfortunate situation is bound to play havoc with many plans and projects for this coming season.

"I sincerely hope, however, that this may be a grand chance for the Americans, or shall I say 'local artists,' to come in for his or her rights."

Matzenauer to Appear in Concert.

Margarete Matzenauer, prima donna contralto of the Metropolitan Opera Company, who will tour in concert under the direction of Messrs. Haensel & Jones, prior to and after her opera season, cabled her managers that, along with her husband, Edouarde Ferrari-Fontana, tenor of the Boston Opera Company, she would sail for America early in September.

Mme. Matzenauer is passing the summer at Ferrari Villa, Cesenatico, Italy, with her husband and little daughter, Adrienne, who is now seven months old. Immediately after her arrival in America, Mme. Matzenauer will busy herself making a series of talking machine records. In addition to her appearances at the Metropolitan Opera House, she has been engaged for twelve performances with the Boston Opera Company, where her husband is the leading dramatic tenor.

Yvonne de Treville at Brooklyn Institute.

The last engagement arranged for by the late Prof. Franklin Hooper at the Brooklyn Institute of Fine Arts and Sciences was that of Yvonne de Treville, who is to give her famous costume recital, "Three Centuries of Prime Donne," there on November 4. Mlle. de Treville will be assisted by her beautiful pianist, Edith Bowyer Whiffen, who accompanied her on her tour last season. Mrs. Whiffen, though marooned in Lugano, Switzerland, with the Ernesto Consolo family, expects to sail for America the end of August.

OBITUARY.

Joseph T. Ohlheiser.

Joseph T. Ohlheiser, a violinist with a studio at 427 Fine Arts Building, Chicago, died last week, at a hospital in Auburn, N. Y. An operation was performed a month ago and he seemed to rally until Saturday, when he had a relapse.

Mr. Ohlheiser became an assistant to the late S. E. Jacobson at the Chicago Musical College twenty-three years ago. Among his pupils were Cyrus McCormick, Marshall Field III, and Walter Schultz, now famous in Berlin. Since 1907 he devoted his entire time to giving private lessons. He resided at 5352 Lakewood avenue, Chicago. Funeral and burial took place in Auburn, his boyhood home. He was a former member of the Theodore Thomas Orchestra.

John Culbertson.

John Culbertson, brother of Harry Culbertson, the well known musical manager, died suddenly at his home, in Dubuque, Ia., on Friday, August 14. Mr. Culbertson was well known in the musical field and at one time was associated with his brother Harry on the Western Herald, a monthly musical paper now out of existence. John Culbertson was also connected with the Harry Culbertson Bureau and made for his brother and his artists many warm friends throughout the country.

The deceased, who had only reached his twenty-ninth birthday, is survived by his father and several brothers and sisters.

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HOW TO PLAY THE VIOLIN.

ILLUSTRATED BY FRANCIS MACMILLEN.

The center picture shows the virtuoso holding the violin in the correct position, it also illustrates the correct posture of the body while playing. These two essentials are absolutely necessary, Mr. Macmillen says, to virtuosity, which, when analyzed technically, means tone production.

In present day violin playing, tone is everything. Mr. Macmillen has it, a big, lucious cello-like tone, one which makes that creepy feeling go up and down the listener's spine—the true sign that a responsive chord has been struck between player and listener.

Note the elevation at which Mr. Macmillen holds the instrument, high and free from contact with clothing, chin or body, except at the very point where it is chucked firmly but not too tightly in the angle between the chin and the collar bone, resting on the latter. Note also the

body and clothing is brought into contact with the violin, thereby reducing to a minimum any interference contrary conditions might have with the vibrations of the wood in the violin. Young players can assume the position shown by Mr. Macmillen without fear of contradiction.

Picture No. 2 illustrates the correct manner of holding the bow. Note here the position of the fingers on top of the heel. Each has its specific use, opportunity for which appears at every sweep of the arm. The bow is held firmly but not so tightly that the fingers become cramped or the thumb fatigued as it supports the under drive of the bow.

Pictures Nos. 3 and 4 depict the correct position, front and back view, of the figures, hand and wrist when playing at the nut or rest of the violin. Observe the curve of the

for success, and to them Mr. Macmillen attributes the wonderful abilities which have brought to him unstinted praise from nearly every quarter of the globe.

Picture No. 6 shows Macmillen's remarkable hands.

Haggerty-Snell Musicale.

Ida Haggerty-Snell gave a complimentary musicale last Monday evening to her friend, Josephine Theis, from Austin, Texas. Emily Fisher, Laura Levussore, Charles Norton Hunt and Matibel French furnished a most enjoyable program. Miss Fisher sang most beautifully several ballads, and captivated the audience with Cadman's "At Dawn." Miss Levussore gave three piano selections with real artistic finish. She has wonderful talent and delighted the audience with "Scharston," by Joseffy, "Aufschwung," by Schumann, and "Valse de Ballet," by Poldini.

Mr. Hunt, always a favorite, won much applause with his beautiful baritone songs, the most enjoyable of which was Jacob Bond's "Perfect Day."

Matibel French sang several songs, and by request gave "Elizabeth's Prayer," from "Tannhäuser." Miss French has



FRANCIS MACMILLEN'S PICTORIAL ILLUSTRATIONS OF "HOW TO PLAY THE VIOLIN."

frontal position of the instrument—held not at the side, as is practised by most amateurs, but well toward the audience.

The use of this frontal position must be obvious to the close observer. It enables the virtuoso to cover the strings with a full sweep of the bow without the necessity of stretching the bow arm to its limit to reach a violin held at a point farthest from it. Rather it furnishes easy communication between the bow and the strings. Furthermore, it adds to the sonority, depth and carrying power of the tone, in that the last possible portion of the

wrist—away from the neck, not close to it—a mistake so many make, due to a desire to force the wrist and forearm to assist in supporting the instrument. The fingers, it is seen, are upright on the fingerboard—not flat on them—note how they fall with hammerlike precision on the strings.

Illustration No. 5 shows Mr. Macmillen's bow arm, wrist and hand, when playing at the heel of the bow. The wrist is gracefully curved and the fingers accurately poised.

A valuable lesson, these illustrations, for they depict the salient features on which the virtuoso of today depends

a dramatic soprano and excels in Wagner's songs. Her enunciation is superb and her tone brilliant and musical.

Mme. Haggerty-Snell's musicales are always enjoyable, and this one was no exception to the rule.

Annie Louise David's Engagements.

Annie Louise David, harpist, will begin her season at Springfield, Mass., on October 10. Later in the season she will appear in the Thompson course of concerts at Williams College.

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BOSTON SUMMER NOTES.

Boston, Mass., August 22, 1914.

Mrs. Hall McAllister's series of North Shore musicales was brought to a successful close on August 14, when Marie Sundelius, soprano, and George Rasely, tenor, furnished the program and were assisted at the piano by Louise McAllister, Mrs. McAllister's talented and accomplished daughter.

Mme. de Berg-Loifgren, of this city, whose pupil, Bettina Freeman, is to sing leading soprano roles with the Century Opera Company in New York this winter, has received a schedule of Miss Freeman's roles for the first seven weeks of her engagement. They are Matilda in "William Tell," Elsa in "Lohengrin," Leonora in "Trovatore," Mariella in "Jewels of the Madonna," Marguerite in "Faust," Santuzza in "Cavalleria Rusticana," and Elizabeth in "Tannhäuser."

Symptoms of the fond parent are easily discernible in the happy expression worn by Felix Fox these days, and may be directly traced to the recent arrival in this "vale of tears" of eleven pounds of youthful masculinity known as Richard B. Fox.

Ethelynde Smith has been varying her summer vacation with an occasional song recital, her most recent taking place at Alton Bay, N. H., on August 3, when the local paper (Farmington, N. H.) News has this to say of it: "The song recital was a complete and gratifying success. The club house was filled with music lovers of Alton Bay and they were amply repaid by a well selected program of songs rendered in a truly artistic manner. From the group of German songs which opened the program to the children's group with which it was concluded, it was a continuous musical treat."

BLANCHE FREEDMAN.

Laura Maverick and Carl Hahn

Ready for Busy Season.

Up in beautiful Merriewold Park, N. Y., Laura Maverick, the contralto, is spending her summer days, and amid work and play she is a very busy person, indeed. She declares she has benefited much by her rest and is ready to work hard again as soon as next season begins. Her voice is in splendid condition and she is studying several new songs which she intends to add to her already varied repertoire. She is ready to accept engagements at very short notice, and for this reason givers of concerts will learn with pleasure that she and her husband, Carl Hahn, the pianist, are in this country and are available for concert dates, should artists already engaged be unable to fulfill them.

Managers and those to whom falls the duty of engaging artists for concerts will doubtless be glad to know that

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Beatrice la Palme Scores in Chicago.

A recent communication from Chicago states that opera goes at Ravina Park are most enthusiastic over the recent appearances there of Beatrice la Palme, the Century Opera prima donna. She has sung in "Tales of Hoffmann," "Pagliacci," "Boheme," "Martha" and "Secret



BEATRICE LA PALME AND LOUIS KREIDLER REHEARSING SCENE OF THE "SECRET OF SUZANNE" IN THE OPEN AIR, RAVINA PARK, CHICAGO.

of Suzanne," on each occasion winning enthusiastic applause.

The accompanying snapshots show the noted singer and Louis Kreidler, also of the Century Opera Company, rehearsing scenes from the "Secret of Suzanne" in open air.

Katharine Goodson Safe in Her London Home.

Katharine Goodson, the distinguished English pianist, was on the point of starting for a holiday in Switzerland and Freiburg, when the war news made it necessary for her to change her plans. It had been arranged for her to

go to Freiburg on her return journey from Switzerland to make a number of records for the Welte-Mignon. This has necessarily had to be postponed, and her tour of twenty-three concerts on the continent in Belgium, Germany, Austria and Hungary in November will probably have to be abandoned.

Klibansky Studio Recital.

A very interesting program, followed by an informal reception to visitors and pupils, was held at the studio of Sergei Klibansky, Friday afternoon, August 14. This enjoyable affair marked the close of the summer term of this vocal school. Distinct advancement in their art was noted in the case of the several pupils who have already made professional appearances, while the progress attained by the pupils who have more recently come under Mr. Klibansky's training was astonishing to their friends.

Among those taking part on the program were Virginia E. Estill, displaying a soprano voice of beautiful lyric quality; Arabel Marfield, a mezzo-soprano particularly rich in quality; Betty Powers, a coloratura soprano, possessing remarkable brilliancy in the upper register; Mrs. J. Vincent Cooper, and Lalla B. Cannon, both of whom have made a splendid impression during the past season in this city and on their Maine tour, where they appeared in recitals, and J. M. Sternhagen, whose baritone voice has very sympathetic quality, and whose excellent interpretation was appreciated.

The interest and enthusiasm displayed by the auditors and the high standard set by the performers reflected the ideals and aims of this successful teacher. Mr. Klibansky has left for a well deserved vacation in the Adirondacks, and will open his fall term September 15, at his studio, 212 West Fifty-ninth street, New York City. Following was the program:

Aria from Jeanne d'Arc.....	Tschaikowsky
Spirit Flower	Campbell-Tipton
Virginia E. Estill.	
Aria from Rigoletto.....	Verdi
Betty Powers.	
My Heart Is a Lute.....	Huntington Woodman
Aria from Carmen.....	Bizet
Arabel Marfield.	
Her Rose	Coombs
Krishna	Branscombe
Baciami	Tosti
J. M. Sternhagen.	
Traum durch die Dämmerung.....	R. Strauss
Inter Non	Macfadden
Aria from Troubadour	Verdi
Mrs. J. V. Cooper.	
Aria from La Juive.....	Halevy
Lalla B. Cannon.	
Accompanists: Nina Melville, Ch. A. Stebbins.	

Harry P. Archer in Pittsburgh.

Harry G. Archer, pedagogue, has returned to Pittsburgh, Pa., after a sojourn of five years in Berlin, Germany. He has taken a suite in the Penn Building, and intends to take up the work of teaching piano, organ and theory. During the month of August, Mr. Archer will be in his studio between the hours of ten and twelve, and two and five o'clock, for the purpose of consulting those who desire to study.

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GERTRUDE F. COWEN HAS RETURNED FROM THE WAR ZONE.

The New York Concert Manager Tells the Musical Courier of Her Trying Experiences in Europe
When the Great Struggle Began—Was Conferring with Andreas Dippel in Carlsbad
When War Between Austria and Serbia Was Declared.

Gertrude F. Cowen, the concert manager of New York, returned last week from the European war zone and her interesting and exciting story, as told to the MUSICAL COURIER, is as follows:

"When literally overtaken by the war, for I was in Carlsbad, in conference with Andreas Dippel regarding some very important plans for the coming season, when war between Austria and Serbia was declared, no one, and I least of any, took the situation seriously. It seemed impossible to conceive such an outbreak, such a conflagration in this enlightened (?) era of civilization.

"However, conditions loomed still more seriously on the following day, Saturday, July 25, when several hundred men among the 'Kurgaste,' left in a body to join their respective regiments, at the call of their different governments. Even the orchestra was left without a conductor, while a young and untried substitute endeavored to lead the organization, with but serio-comic results. That same evening guests were warned to leave the resort, even though hotel keepers pooh-poohed all idea of danger.

"Not waiting further warning, I went on to Munich, and found that fascinating city much exercised over the Austrian war, but hoping against hope that this condition would be localized, and none of the world powers, which naturally included Germany, would be drawn into the melee.

"The German press, too, was most circumspect, so that the real condition of affairs was totally unknown to most of us, except as we heard the different reports from various unofficial sources. Thus Mrs. H. H. A. Beach, a resident of Munich the past three years, warned me about the serious state of existing conditions, while Mr. and Mrs. Leopold Stokowski, Mme. Cahier and other friends all awaited expectantly the news as it filtered through from day to day. At length, as rumor would not be downed, I visited the American consul, in search of advice. That individual frankly and pithily expressed himself in this wise: 'Get out, while the going is good.' Waiting for no further instructions, I secured accommodation forthwith for Ostend, and left that night—the scene of this leave taking now remaining an ever vivid memory in my mind.

The Munich station was jammed to the doors with a frantic, howling mob, with each individual endeavoring to secure tickets and dispose of luggage ahead of the others, porter service being conspicuous by its absence, soldiers everywhere, and no one knowing whether trains did run or would run at all—in short, everything was in a state of utter and dire confusion and demoralization.

At length, after endless struggles to attend to the checking of my luggage (for I was alone), I secured my berth by the fraction of a second, and we were off—an hour late, to be sure, but none the less started.

"Throughout the night, the same scenes were repeated at very station, so that the next morning the sight meeting our eyes literally beggared description. The train corridors were filled with men and women stretched on the bare floor, standing, leaning, or hanging to anything that promised relief to aching muscles; small luggage piled to the roof, and no visible mode of entrance or egress anywhere. Breakfast, of course, being conspicuous by its absence, we were cheered by the fond belief that a 'Speise-Wagon' would be attached to the train some time before we reached Köln, and thus we might be able to secure a meal.

"Thoughts of this kind were entirely eliminated, however, when, nearing the frontier, fleeing fugitives added their harrowing tales to the visible evidences of war horrors meeting our eyes—with mobilization going on everywhere, and soldiers being driven in open freight cars, like

cattle to the slaughter, while their womankind bade them heartbreaking farewells.

"On reaching Herbesthal, the German frontier town, we were ordered out of the train, and soldiers with fixed bayonets assigned to 'escort' us over the frontier into Belgium territory—a walk of about ten minutes' duration.

"After endless delays, the train we secured on the other side brought us into Brussels, our route being over the Liège and adjacent territory, where the terrible bombardment followed only a few short hours later.

"Brussels, which we reached late that night, was enveloped in a dense pall of gloom, German money being tabooed and the hotels refusing to charge meals to the room, demanding money in advance for entertainment. In this way a ten mark gold piece which I tendered for dinner came back minus two mark for 'exchange.' Hastening on to Ostend the following morning, I discovered that my luggage consigned to that station had not yet broken through the frontier, and that if we did not leave within twenty-four hours, at the suggestion of the British consul, I would be marooned there for some time to come, England's declaration of war making the 'bottling up' of the Channel an imperative necessity.

"London, the scenes at the Hotel Savoy, where American enterprise had immediately organized a relief bureau for stranded compatriots, and the bombardment of those steamship offices still left open for accommodation, is too much a matter of current history to require further dilution on my part—but, the room on the steamship Finland, so fortunately secured only three days before the breaking forth of hostilities, was a hard and fast fact, which added the only gleam of sunshine to an otherwise cheerless and luggageless state of existence. My being able to bring two friends, Daisy Green and Nellie Ormond, of Boston, both stranded in London, along with me also helped brighten conditions, so that when the Finland did finally sail, a day late, to be sure, we were all prepared to make the best of circumstances, in which heroic resolve we were amply aided and abetted by an interesting array of professional men and women from all parts of America—fellow strandeers and luckless, though lucky voyagers, with ourselves."

SOUSA AT OCEAN GROVE.

The "March King" and His Great Band Play to Thousands of Delighted People in Huge Auditorium on Jersey Coast.

Tali Esen Morgan, director of music at the Ocean Grove Auditorium, again proved his splendid ability by his arrangement of the festival of the Coronation of Queen Titania, which was held at Ocean Grove on the afternoons and evenings of August 21 and 22. These festivities consisted of concerts, afternoon and evening, by Sousa and his Band, assisted by the Sousa soloists, Grace Hoffman, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and also Morgan's famous children's chorus. Sousa's great band was in its usual fine form and the vast audiences of 10,000 or more people who went to hear the famous organization were as generous with their applause as Sousa was with his encores.

Among the important numbers heard Friday afternoon at the opening concert were: "Carnival Overture," Berlioz; "In a Haunted Forest," MacDowell, which was given a wonderfully effective reading, and a brilliant rendition of Liszt's "Twelfth Rhapsody."

The coronation of Queen Titania, which took place Friday evening, included many brilliant and spectacular fea-

tures, the decoration of the Auditorium and the lighting effects being especially beautiful.

Saturday afternoon's concert was particularly interesting, being devoted exclusively to the compositions of Sousa, compositions both serious and popular, but always evidencing a genuine genius for invention and a brilliant and thorough knowledge of every detail of the composer's art.

Saturday evening, the final concert, afforded music lovers an opportunity of hearing "The Sorcerer's Apprentice" (Dukas), that brilliant scherzo in the ultra modern French manner which has taken the musical world by storm. It is safe to say that there are few bands which would dare to undertake the rendition of this music, which was originally conceived and scored for orchestra, and certainly no leader could have given it a more effective reading.

It need scarcely be added that in all of these concerts many popular and semi-popular pieces were heard, and numerous encores from the pen of Sousa himself. The whole festival was a magnificent success.

Herbert L. Clarke was accompanied by hand and organ in his beautiful cornet renditions of "The Lost Chord" and "The Holy City," and by the organ alone in "Nearer, My God, to Thee." These numbers were delightful features of the Sousa concerts at Ocean Grove. Saturday afternoon Mr. Clarke played, by request, the ever popular "Moonlight Bay."

Sousa's assisting feminine soloists were most satisfied, Grace Hoffman, soprano, being the possessor of a clear and powerful lyric soprano voice and pleasing stage presence, while Susan Tompkins is a violinist of rare capability, her intonation being excellent.

Spalding Over 3,000 Miles from War Zone.

While walking up Fifth avenue one day last week, Albert Spalding was stopped by a number of his friends, who congratulated him on his return before war was declared.

"Yes," said the American violinist, "it feels good to be over 3,000 miles from the war zone; we had rather a narrow escape, as we arrived on the Kronprinzessin Cecilie on her last trip from Europe. Like all good Americans, I am neutral and hope that right and justice will win in the unfortunate conflict now raging in the beautiful countries we have visited so many times."

Mr. Spalding said he was spending the remainder of the summer rehearsing for his coming American tour. With his accompanist, Andre Benoit, Spalding works a number of hours every day at the Spalding villa at Monmouth Beach, N. J. The artist has prepared most attractive programs for his American season and everything indicates that it will be his greatest year in the land of his birth. He has promised a reasonable number of surprises in the way of novelties. The Spalding tours in Europe during the past four years have enhanced the artistic prestige of this gifted young man, and, at the same time, his concerts in eleven countries have succeeded in arousing interest and enthusiasm for American artists abroad. Mr. Spalding has played in France, Northern Germany, Holland, Denmark, Sweden, Norway, Finland, Russia, Italy, England and Egypt. As some readers will recall, on the last trip abroad, Spalding was able to purchase a wonderful Guarnerius violin, dated 1735, an instrument which connoisseurs have declared to be one of the most perfect in existence. The artist has other valuable violins, but this one is a marvel, combining, as it does, a tone of mellow richness in the lower octaves with flute-like timbre in the upper tones.

When not working with his music, Spalding is out of doors every minute, either engaged in a friendly game of golf, motoring or taking a stroll by himself.

A high musical authority who heard Spalding the last time he played in Holland has written to this country, stating that "Spalding's playing will prove a revelation to Americans; this American, whose advancement has been phenomenal, now ranks with a few of the great masters of the bow."

Martin and Bloch at Wellesley

One of the first recitals of the season at Wellesley College, Mass., will be given by Frederic Martin, basso, and Alexander Bloch, violinist, on October 16.

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Two Energetic Philadelphians.

Thaddeus Rich, dean of the College of Music of Temple University, Philadelphia, Pa., and E. F. Ulrich, director of the Festival Chorus at that institution, are shown in the accompanying pictures. Although the College of



THADDEUS RICH.

Music is a new department of Temple University, its capable dean and enthusiastic director purpose making it an organization that will be known far and wide throughout the music world for its efficiency and thoroughness. All lovers of things musical will surely extend hearty good wishes to Messrs. Rich and Ulrich in their endeavor.

The festival given last spring by the Temple University, at which Mr. Ulrich conducted the Festival Chorus and



Photo by G. Bohl's Studio, Philadelphia, Pa.

E. F. ULRICH,

Director of Festival Chorus at Temple University College of Music.

Mr. Rich appeared as one of the soloists, is to be an annual affair. Judging from the results obtained last spring and the enthusiastic comment heard on all sides regarding the venture, this festival will rapidly develop into one of the leading institutions of its kind in this country.

Only One Sousa.

What might be called "a race war of Sousas" is going on down at Coney Island, says the Brooklyn Daily Eagle. The white Sousa, the real Sousa, John Philip Sousa, the

Sousa of the old Marine Band, the Sousa so often decorated in Europe, is at Luna Park. The "Black Sousa" is advertised at Steeplechase Park. The world doesn't know so much about the Black Sousa, but Manager Tillyou is doubtless convinced that he is a drawing card.

Late Saturday night an up State Supreme Court Justice, seeking a rest at Manhattan Beach, granted to the white Sousa an order to show cause to be served on the brunette Sousa, preliminary to a request for an injunction to prevent his competition with John Philip. It is declared that grave injury is done by the unfair use of the well known bandmaster's name.

Of course, some critics will hold that Sousa is inferentially advertised by the Steeplechase. "The Black Patti" was never heckled by courts. A "White Blind Tom" would never have been heckled. Art ought to know no color lines, and that's the black and white of it. But managers of show places will understand John Philip Sousa's point of view, and will sympathize with him in his contention.

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DAVID BISPHAM'S PLANS.

Distinguished American Baritone Will Sing as a Free Lance This Season—Enjoys Week Ends at His Attractive Summer Home on Long Island Sound.

As already announced in the *MUSICAL COURIER*, David Bispham, the celebrated and popular American baritone, will sing as a free lance during the approaching season in concerts and all-English lecture recitals. This means that Mr. Bispham will be booked by all managers, and he is represented by none of them in particular.

Mr. Bispham is spending the week ends and most of each week at his charming home in Rowayton, Conn., on Long Island Sound. He has the major part of his large library there and has a spacious room for his own study and practice, of which he does more than many artists do in the beginning of a career. It is for this reason that his repertoire is one of the greatest of any living artist. There is little in worthy song, oratorio or even opera literature that this American baritone does not know, because ever since he has taken himself out of the operatic field he has continued to work on all the modern operas if only for the purpose of knowing them and of having them should portions of them be required in his recital work.

Mr. Bispham enjoys the outdoor life which his country home invites and the friends who enjoy his hospitality attest to the fact that it reflects the tastes and the intellect of its owner.

Mr. Bispham is preparing a large number of new concert programs this summer, as he will fill a number of engagements in recital. The overwhelming success he enjoyed in the title role of the recent performance of "Elijah" at Ocean Grove, N. J., proved his voice to be in most admirable condition and he is keenly alive to the value of singing his numbers in English.

Some Robsarte Aphorisms.

Lionel Robsarte, the Trabadello representative and assistant, whose New York class numbers many singers prominently in the public eye, has issued a little folder containing his likeness, the endorsement of the great A. de Trabadello, of Paris, list of professional pupils singing in grand opera abroad and in America, in opera comique, concert, church, song recitals, teachers located in various parts of this vast country, and the following sound sense, stating some of his principles:

Self deception, the specious flattery of friends, the hardly disinterested estimate of instructors, all are pitfalls besetting every vocal student.

"Practical results" is the standing by which all work is measured in the Robsarte studio, and the universal recognition it enjoys in the musical world bespeaks its thorough demonstration.

A contract showing increased earning capacity would seem a very definite indication of progress.

Mr. Robsarte sang in opera in Italy, toured this country two years with Mme. Schumann-Heink and again was leading tenor with the Royal Carl Rosa Opera Company, of England. His knowledge of professional requirements—what constitute effects and defects—was learned at first hand.

Mr. Robsarte does not strive to be merely a vocal instructor, in a restricted sense. The bridging of that vast chasm which separates the professional from the non-professional, the development of such technique, histrionic and vocal, as shall permit of a vivid portrayal of the emotion of the text, the co-ordination of the psychological, the vocal and the physical—none of these are lost sight of.

Mr. Robsarte, himself an operatic tenor and actor of many years' experience, should be able to speak with authority.

Mr. Robsarte studied for twelve years under such masters as deTrabadello, Lherie, Koenig, Sbriglia and Cognet, of Paris; Cortesi, Vannucini, of Florence, and Santley, of

London; for six years he taught under the personal supervision of the Marquis de Trabadello, of Paris, and thus secured his "hospital practice." The traditions and action of the modern repertoire are taught in their minutest detail. Associated with the Robsarte studio are a number of competent assistants, who coach, instruct in sight reading and languages, etc. All have separate studios, and, under Mr. Robsarte's direction, supplement his own work.

The Violin Department of the Von Ende School of Music.

In many respects has the history of the Von Ende School of Music, New York, been an unusual one. In the numerous music schools it is the piano department which it first organized and to which are successively added departments for the teaching of singing, violin, other instruments, theory, etc. The nucleus of the Von Ende School of Music was the violin school founded by Herwegh von Ende some years ago. It was the extraordinary encouragement which that school found among some of the most eminent musicians of the city which suggested its enlargement into a full fledged conservatory. The violin department is still an important feature and enjoys an enviable reputation among musicians and music students all over the country. With the new schedule of work which the faculty has outlined for the prescribed course and which goes into effect this year, violin instruction in that school has been raised to a standard fulfilling the highest demands of serious and ambitious students. By this schedule of work with the rigorous examination upon which will depend the bestowal of certificates and diplomas, the school has inaugurated a policy of honesty and conscientiousness which proves indeed that the Von Ende School of Music is a school with ideals.

The faculty of the violin department shows the same happy combination of European and American elements which characterizes the school in general. American born, though of German descent, and educated in Berlin, where he played among the first violins of the Philharmonic Orchestra, Mr. von Ende has rapidly earned for himself a place among the most eminent violin instructors of New York and a reputation throughout the country. He has turned out a number of pupils who are now successful soloists. The best known among them is Sergei Kotlarsky, who when a mere boy was a member of a concert company headed by no less an artist than Caruso. Kotlarsky has received the hearty approval and encouragement of Ysaye and other authorities, has been concertizing in Europe and Mexico for the past year and recently made his debut as conductor of an orchestra.

Mr. von Ende's first assistant in the violin department of the school is J. Frank Rice, who after studying with him for eight years, is now considered one of the most able and conscientious teachers of the violin. Mr. Rice is a man of rare qualities of character and of a sympathetic personality, which, added to his accomplishments as a musician, make him a conspicuous figure in a faculty distinguished for the striking individuality of its members. Another assistant in the violin department is Edwin Wickenhoefer, a violinist and teacher of pronounced ability and seriousness of purpose, unusually well equipped to prepare students for advanced instruction.

The greatest name on the faculty list is that of Anton Wittek, who was for sixteen years concertmaster of the Berlin Philharmonic and has now for some years filled the same position in the Boston Symphony Orchestra. Mr. Wittek's Berlin reputation as a soloist, ensemble player and teacher has more than been justified by the work he has done since coming to this country. Mr. Wittek has charge of special courses for advanced students and professional

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violinists, both technical and interpretative, and gives regular instruction to a limited number of gifted students. His engagement at the Von Ende School of Music has attracted much attention and brought applications from violin students throughout the country.

With such a faculty to direct the individual training of each student, free instruction in theory and history of music and opportunities for ensemble work, the violin department of the Von Ende School of Music offers extraordinary advantages to serious and ambitious violin students.

Gescheidt Combines Teaching and Resting.

Adelaide Gescheidt, the exponent of Miller Vocal Art-Science, is having a very busy summer, combining pleasure and special teaching and coaching at her home, "The House in the Tree Tops," Chappaqua, N. Y. Much work has been accomplished with several of her advanced pupils. The accompanying snapshot shows her with her rising



ADELAIDE GESCHIEDT AND C. JUDSON HOUSE.

young twenty year old tenor, C. Judson House, already an excellent artist, perusing a particular work preparatory to coaching. Miss Gescheidt lays great stress on becoming familiar mentally with a work in every detail before singing it, in order to insure the best results. This young tenor, who scored such a success at the Saratoga Convention of the New York State Music Teachers' Association, in June, singing with the New York Symphony Orchestra, has had a long list of engagements during the past three months. It is interesting to note in this singer's voice its similarity to that of the favorite, Evan Williams.

Prominent dates in Mr. House's list are: Soloist, Wagner Program, F. A. M., directed by Dr. Rübner, April 14; Stainer's "Crucifixion," Church of the Incarnation, April 10; Gaul's "Joan of Arc," New York Avenue Methodist Episcopal Church, Brooklyn, May 19; Sullivan's "Golden Legend," Saratoga, June 18; University Glee Club, Northport, L. I., July 11, and Lake Mahopac, August 8. It is safe to say more will be heard of him during the impending season.

Famous Cellist (carrying his instrument from the station to the concert hall)—For why you follow me this half hour, mine poy? Is it money then you wish, poor ting?

Boy—Lor' no! I'm waiting to see yer chin that thing!—Printer's Pie.

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—London Morning Post, March 22, 1909.

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IN ALL THE KEYS.

Martha E. Pettit, pianist, and Henry Ulrich, baritone, appeared recently in recital at the Wildmere House, Lake Minnewaska, N. Y.

Works by Bach, Offenbach, Safranek, Suppe, Dvorak, Balfe, etc., were heard at a recent concert given in Washington Park, Milwaukee, Wis., under the direction of Hugo Bach.

Pine Orchard, Conn., had the pleasure of listening to an excellent rendition of Liza Lehmann's "Persian Garden," which was given at the Shelton Inn. The quartet was composed of prominent local musicians, viz., Margaret Hogan, soprano; Susan Hawley Davis, contralto; Alexander Howell, tenor; and Robert Clarke, bass. They were assisted by a violinist and a harpist. Piano accompaniments were played by Lorenzo Oviatt, organist of the North Church.

Emma Gruber, soprano, gave a recital at Dansville, N. Y. She was assisted by Charles W. Knappenberg, baritone, and Marion Cushing, entertainer and organist. Miss Gruber's program consisted chiefly of Italian, French and German songs, which were well received.

The concerts at Olcott Park, Virginia, Minn., have been a pleasing feature of this summer season's entertainments.

Members of the vested choir of the Church of the Holy Trinity, Allentown, Pa., recently sang at St. John's Lutheran Church, Coplay, Pa. The soloists were Mrs. A. P. Schneider, contralto; Miss Fegley, soprano; John Rowland, tenor, and Fred Freund, tenor. Elmer E. Frederick presided at the organ.

A mixed chorus of Polish singers was heard recently in a concert at Kosciusko Park, Milwaukee, Wis. The singers were directed by C. J. Malek and rendered the "Polonaise" in honor of Thaddeus Kosciusko, whose monument is a prominent feature of the park. The entire program pertained to Poland and referred to the patriotism of its sons.

Scranton, Pa., is blessed with a musical organization which is not afraid to work these summer days. The Scranton Musical and Dramatic Club has been rehearsing faithfully, and the public may, it is reported, confidently expect some delightful entertainments this coming winter season.

The Luther College Concert Band of sixty pieces, Decorah, Iowa, gave an excellent concert recently at Manitowoc, Wis. A chorus of forty-five male voices and a tenor soloist, Ingolf A. Grindelund, were also heard in several selections.

More than sixty singers and soloists who recently were heard in "Martha" were entertained by the Scranton, Pa., Saengerbunde. A most delightful evening was spent, during which several chorus numbers relieved the usual routine.

Professor Edward A. Mueller, of Hamilton avenue, Trenton, N. J., announces that he will resume his classes for the study of piano, organ, harmony and counterpoint the first week of September.

Miss Willie Gibbs presented her pupil, Annie Katherine George in a piano recital at her studio in Dallas, Tex. Miss George was assisted by Maud Gibson, reader, and Kate Gibson, vocalist. A representative audience was

present and enjoyed the offerings of these three young ladies.

Ruth Kemper, a talented young violinist of Toronto, Canada, played at the Hamilton, Canada, Exposition, and the Port Jervis, N. Y., Chautauqua, and at the banquet of the Grand Lodge of the Ontario, Canada, Odd Fellows. Her teacher is Luigo von Kumito, the well known violinist of Toronto.

Rochester, N. Y., is justly proud of its unique Community Chorus, which does all it can to make the musical life of that city a power to be reckoned with as well as enjoyed.

"The Crusaders" (Gade) marked the closing of the Alberta, Canada, Musical Competition Festival, which has become an established institution there.

A remarkable four-part chorus of one thousand voices was a feature of the Hamilton, Canada, Industrial Exposition. Another chorus of a thousand voices was composed of children, whose work, under the direction of Professor James Johnson, was very interesting.

Marie Stilwell, contralto; Maurice Warner, violinist, and Lee Cronigan, pianist, were heard recently in a series of musicales at Kingston, Canada.

Albert Downing, of Toronto, Canada, is busily engaged in forming a musical society which will be known as the Toronto Philharmonic Society.

Edna Coulter, of Oakland, Cal., is a talented young musician who is rapidly winning her way in her chosen field.

Before the church was closed for the month of August the choir of the Dayton (Ohio) Presbyterian Church gave a sacred concert, which was greatly enjoyed, as was also the assistance given by Mabel Lee, who proved a valuable addition.

Frances Carleton, vocalist, has been appearing frequently this summer at Louisville, Ky., where she is a general favorite.

At the concert given at Fayette Park Club House, Paterson, N. J., last Saturday evening, August 22, Helen J. Fay sang "Winona," by Bartlett, and "Carissima," by E. Lane Wilson. Both songs were thoroughly appreciated by the audience.

The Nordica Statue.

136 West Seventy-seventh Street,
New York, August 14, 1914.

To the Musical Courier:

In response to the numerous inquiries sent me to learn whether the Nordica memorial will take the form of a music stand in Central Park, I wish to say that the memorial was conceived and intended as a tribute to the artist and woman, Lillian Nordica, and the splendid work accomplished by this woman during her lifetime.

I am voicing the sentiment of all those who have signified their interest in this movement by accepting a place on a committee, when it is announced that the memorial will be in the form of a statue of Lillian Nordica and not in the form of a bandstand or anything else.

We hope that the officials of the city will feel inclined to permit the statue to be placed in Central Park when it is completed; as the work will be intrusted to a capable, artistic sculptress, such as Mrs. Harry Payne Whitney's work has shown her to be, and that the proper commission will pass on the work. It is safe to assume that nothing will be offered to the park that will not be of value, both from an ornamental and artistic standpoint.

Up to the present no member of our committee has approached any member of the Park Department.

To my mind there can be no more beautiful band pavilion than the present one, with its canopy of blue skies and surrounding foliage.

It would be a better plan, if more money were to be expended on the park concerts, more concerts given, more men used, and better salaries paid so that the players might devote their time to this purpose alone.

In Italy, where open air concerts, given by municipalities, are more common than anywhere else, they use portable bandstands on public squares. This I have seen in Naples, Rome, Florence, and many smaller cities, in Germany and France.

The love for open air concerts will grow here, not because of beautiful bandstands, but when more numerous opportunities to hear them are afforded.

May I close by adding that a very touching incident occurred this week in connection with the Nordica memorial. One of the last things that the eminent French basso, Pol Plancon, did just previous to his death was to send a letter paying a very high tribute to Mme. Nor-

dica and regretting that his ill health would prevent him from taking an active part in the memorial.

Recent letters from Cosima Wagner, Mme. Schumann-Heink, Frances Alda, Mrs. Reginald de Koven, David Bispham and others have shown the broadest interest that the artistic world is taking in this movement.

Very sincerely yours,

ALBERT MILDENBERG, Chairman,

Frank Gittelson in Berlin.

The following interesting article is culled from the Philadelphia Evening Bulletin of August 3, and will be of interest to the many friends in this country of Frank Gittelson, the well known violinist:

"A promising first tour of America threatens to be nipped in the bud for a young Philadelphian, who has achieved artistic triumphs abroad and has been hailed as a genius. He is Frank Gittelson, son of Dr. Samuel J. Gittelson, 1017 Spruce street. He has been studying in Europe for several years, recently won much favorable notice from musical critics for his playing in concert, and had completed all arrangements for a tour of this country, to include concerts in Boston, Chicago, New York and other cities. He was to have been soloist with the Philadelphia Orchestra at the Academy of Music, October 30 and 31.

"The young man's mother, and sister Elinor, are abroad with him. Dr. Gittelson said today that he was in a fever of suspense over the predicament of his family. His last message from them was a letter dated July 22. When the situation became grave, he began bombarding them with letters and cable messages, but not a word has he heard, although he is satisfied, he said, that they have been making just as frantic efforts to get in touch with him. They were at Warnemunde, a watering place in Germany on the Baltic Sea. Dr. Gittelson said he would not fear so much if assured they had got back to Berlin.

"Miss Elinor Gittelson, who is sixteen years old, has achieved some distinction in writing verse. She has contributed to Philadelphia papers since she was nine years old and is on the contributing list of a children's magazine."

Since the above article was published, Dr. Gittelson has received information through the State Department that the virtuoso and his mother are in Berlin, and that they are making every effort to return to this country. They will probably come to America by way of Holland.

Mildred Potter to Sing in Minneapolis.

Mildred Potter has been engaged to sing the part of Delilah with the Philharmonic Society, of Minneapolis, in February next.

Dan Beddoe's Evanston Engagement.

Dan Beddoe has been engaged to sing with the Evanston Choral Society, of Evanston, Ill., on November 19.

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